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TWENTY-FOUR HYMNS
OF THE WESTERN CHURCH

Twenty-Four Hymns of the Western Church

The Latin text, with a Verse Rendering of each Hymn, a brief Introduction, Commentary, and Appendices

edited by

EDWARD HENRY BLAKENEY

'Vatum suspiria solatium ecclesiae'

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E. H. Blakeney

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THIS BOOK IS INSCRIBED TO
COULSON KERNAHAN
A KINDLY FRIEND AND A WISE AND
UNDERSTANDING CRITIC

'*Look gently on my lack of skill,*
And, with a large allowance, take
My effort, for our friendship's sake.'

PREFACE

This unpretending little collection of Latin hymns will, it is hoped, prove of interest to the general public. Most of my 'Twenty-four' hymns are given complete; but I have not always followed Phillimore's rule, *nil nisi integrum*. In the annotations brevity has been studied; but no real difficulties have been intentionally passed over. Controversial matter has been, as far as possible, excluded.

In the English renderings—most of them familiar—I have kept the translators' own words, without admitting such alterations as have proved acceptable to many editors of modern hymn-books; but in one or two instances I have introduced a slight verbal change. For example, on p. 47 I have given the words 'what joys await us there', the generally accepted reading; but Neale originally wrote 'what *social* joys are there', which is more in accordance with the Latin. But something grates here, and the adopted rendering seems to me an improvement.

My obligations to previous scholars are many and various, and I wish, fully and frankly, to acknowledge my deep indebtedness to their published writings.

E. H. B.

Winchester,
February, 1930.

TWENTY-FOUR LATIN HYMNS

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INTRODUCTORY NOTE

OF RECENT years there has been a great revival of interest in Latin hymnody. The time has gone by when scholars could look contemptuously at the work of great hymnologists, and mutter ' Christianum est: non legitur '. In this country the late Archbishop Trench began the good work of familiarizing people with some of the masterpieces of ancient Christian poetry: the first edition of his *Sacred Latin Poetry* was published just eighty years ago. A third—and improved—edition of this really pioneer work was issued in 1874, but it has long been out of print. Abroad much work has been done: Daniel's great thesaurus, Mone's three volumes, Gautier's Adam of St Victor, Chevalier's *Poesie Liturgique*, and the vast collection of hymns by the editors of *Analecta Hymnica* have focussed attention on this department of religious achievement. Quite recently (in 1926) the late Professor Phillimore gave us an excellent selection from the immense material at his disposal, in *The Hundred Best Latin Hymns*. Two years ago Mr F. J. E. Raby published what has long been a real desideratum—an adequate history of *Christian Latin Poetry*; and his volume, full of interest and learning, is now indispensable. It takes us from the ' beginnings ' to the close of the Middle Ages. Previous to that, Canon Julian provided us with his *Dictionary of Hymnology* (a ' magnum opus ' indeed), which will remain as the one book no student of hymnology can do without. It is an almost inexhaustible mine of information, and I have used it constantly; but it deals only incidentally with Latin hymnology. About seven years ago the late Rev. A. S. Walpole's long expected volume on *Early Latin Hymns* was issued by the Cambridge University Press in its well-known ' Patristic Texts ' series; this book, unlike Phillimore's, was accompanied with a full and valuable commentary. Of this book I have made abundant use, never without gratitude for its learning. Besides these works must be mentioned the Historical Edition of *Hymns Ancient and Modern*, valuable in a variety of ways; and recently Mr Gaselee published, at the Oxford University Press, a delightful little volume entitled *The Oxford Book of Medieval Latin Verse*.

The scope of the present book is severely restricted. Trench's selection gave us seventy-eight hymns; Phillimore's a hundred; Walpole's one hundred and twenty-seven—these being confined to the first six centuries; none of the medieval hymns were included. All I have attempted is to collect a couple of dozen of the very choicest hymns from the 4th to the 13th centuries—hymns that, in most cases, have become ' household words ' throughout Christendom. And I have added some notes by way of clearing up certain difficulties: my object has simply been to assist readers who are not Latin scholars to appreciate the Latin text. Consequently the annotations may, and probably will, seem jejune to some, and to others unnecessary. References to English works have been systematically given; and these should enable the student who desires further information to find it readily. More has not been attempted. Most of the hymns are given in their entirety, but not all: for example, I have printed only

a selection from the *de contemptu mundi*, and for a very good reason; this selection may be used, pari passu, with the fine English renderings from the poem, with which our hymn-books have made us so familiar.

Hymns—using that term in its widest significance—had been customary in the primitive Church from the very earliest times, as we may see from Matthew 26^{30}, Acts 16^{25}, and James 5^{13}. The younger Pliny writing in the reign of Trajan (2nd century) tells us that the Christians of his time were accustomed to meet before sunrise and sing by turns a hymn to Christ as to a god (*carmenque Christo quasi deo dicere secum invicem*—where the last word means 'antiphonally': it may be remarked that *carmen* does not *necessarily* imply a metrical composition, but any set form of words: Lightfoot, *Ignatius*^{2}, vol. i, p. 51). This celebrated passage is referred to by Tertullian in the second chapter of his 'Apologeticus' and by Eusebius in his 'Ecclesiastical History' 3^{33}). At the 6th Council of Toledo (A.D. 633) an important decision was passed, to the effect that those who deliberately rejected hymns—'for the singing of which in public we have the example of Christ and his apostles'—were to be excommunicated. But, so far as is known, the name of no *Latin* hymn-writer is found earlier than the 4th century. It is to Ambrose that we owe the inception of popular Latin hymnody, and at least a dozen hymns may safely be ascribed to him personally. Ambrose was to the 4th century what Isaac Watts was to the 18th. Thanks to the Rule of Benedict, these compositions, and others composed after the Ambrosian model, spread through the whole Western Church in a comparatively short space of time. For the rest, five hundred years or so, in fact up to the days of Bernard of Clairvaux, innumerable hymns were composed—many of them by laymen, like Prudentius—and large numbers have survived. The 11th and 12th centuries were important in the history of Latin hymnody; and to this, and still more to the following, period may be assigned compositions addressed to the praise and glory of Mary the Virgin. In the ears of modern readers they often sound extravagant—disagreeably so at times; but we must be careful to judge them from the theological standpoint of their authors, and not according to post-Reformation doctrine. Previous to this a new kind of 'hymn' had become fashionable—the Prose or Sequence, which was introduced into the Missal; till then hymns were generally confined to the ordinary daily Office. It is not till the middle of the 12th century that we reach the school of St Victor (see Julian, *Dict. of Hymn.*, 648); and the work of this northern school culminated in the fine Sequences of Adam. Among the latest masterpieces of hymn-writing are the grand Sequences and hymns of Thomas Aquinas, the beautiful *Stabat mater*, and, of course, the *Dies Irae*. For some valuable remarks on the melodies liturgically attached to both hymns and Sequences the reader is referred to the Introduction to the Historical Edition of *Hymns Ancient and Modern* (1909).

It will be noticed, even by the least instructed, that Latin hymns differ, metrically, from the poetry of classical authors in two respects pre-eminently. Latin poetry of the classic period did not rime; and it was written on a quantitative basis. In the hymns of the Western

Church a different method was adopted; they were meant to be sung by congregations in church; accordingly *accent* was substituted for quantity, and rime was employed—not, it is true, by any means universally. Yet the tendency is that way. Rime was not a new element forced upon verse by Christian poets after the classic ages had closed. Rimed poetry was not borrowed from the Romance or Gothic languages; it was not imported from without—at least, so I suppose; it was probably less uncommon in early Latin than some choose to admit. It went out of fashion, no doubt, for centuries, under the influence of Greek models; and the first writer to adopt it consciously appears to have been Hilary, bishop of Poitiers, who died in A.D. 368. Rimed and accentual poetry, after his time, grew in favour; and naturally so: it was easier to sing. Readers who wish to follow up this interesting development in poetry should turn to Trench's Introduction, and to supplement what is said there by studying the first chapter of Raby's book. 'It was not until the Roman civilization had been entirely transformed in the long and wonderful process by which the empire of the Caesars became the Catholic empire of feudal times, that the lyrical genius of the Christian religion found the true medium of its expression in verse no longer based on elaborate rules of quantity, but on a new system which was to give birth to the great national poetry of modern Europe'. It is true that rhythmical poetry did not succeed in wholly displacing the old quantitative verse—hexameter and elegiac measures were common enough in the Middle Ages—but there was no return to the old classical tradition, for the inspiration of liturgical verse, at any rate after the 12th century. And this is largely due to the fine poetical achievements of the French school, exemplified in the St Victor tradition, with Adam of St Victor at its head. 'There we have our *grand siecle*: Latin hymnody, by some mysterious inner sympathy, flowers with the florison of the Goth architecture and shares its summer' (Phillimore). After the 13th century a decline set in; and by the beginning of the 14th century the great day of Latin poetry was all but over, though (as Raby points out) here and there appeared some goodly hymns—*rari nantes in gurgite vasto*—'to bear witness to the strength of the old tradition which refused to accept the answer of death'.

It is a magnificent thing, wrote Neale (in his Introduction to *Medieval Hymns and Sequences*, 3rd ed., 1867) to pass along the far-stretching vista of hymns,—from the sublime self-containedness of Ambrose to the more fervid inspiration of Gregory, the exquisite typology of Venantius Fortunatus, the lovely painting of Peter Damiani, the crystal-like simplicity of Notker, the subjective loveliness of Bernard [of Clairvaux], till all culminate in the full blaze of glory which surrounds Adam of St Victor, the greatest of all. And though Thomas of Celano, in one unapproachable Sequence, distanced him, and the author (whoever he were) of the *Verbum Dei Deo natum* once equalled him, what are we to think of the genius that could pour forth one hundred Sequences, of which fifty at least are unequalled save by the *Dies Irae*?

I do not pretend to think that my selection is likely to please everybody: I have not even pleased myself. Mais que faire? Every reader will miss something he would desire to see included. None the less, even though the book contains but four and twenty poems, ' here is God's plenty '. And the poems are at least representative of their epoch and of their authors.

At the instance of the publisher I have printed English renderings of *all* the pieces included. These renderings—with one or two notable exceptions—cannot be deemed satisfactory; but it is notoriously difficult, if not impossible, to give any adequate verse-rendering of a Latin hymn. The most one can hope for is that they will be helpful to those whose knowledge of the original language is, in any degree, defective.

* * *

Since the manuscript of this volume was sent to press, an important contribution to hymnology has been made by the publication, in full, of Bernard's famous ' de contemptu mundi '. We are indebted to Mr H. C. Hoskier for this book, which is of great interest and value. All who are concerned with the poem and its author will be glad to have their attention drawn to this fine folio. Bernard of Morlas* has been called one of the early precursors of Protestantism, and indeed his poem is a stern indictment of the venality and worldliness of the twelfth century. But apparently the monk's orthodoxy was never called in question by the Abbot of Clugny, his superior, to whom the verses were dedicated.

*Hoskier writes *Morval*: 'I cannot', he says on p. xv of his Introduction, 'accept Morlas or Morlaix in view of the fact of my 13th cent. MSS speaking of him as *Morvalensis*'. Bernard became a monk of Clugny, and was a contemporary of his own far more more illustrious namesake, St Bernard of Clairvaux.

INVOCATIO

PATER cujus tam profundus
Amor fluit quam jucundus,
Sis Tu cordi medicina,
Pax caelestis, lux divina.

Te praesente, grata dies;
Te absente, nulla quies:
Ostendaris invocatus
Fugientibus ad latus.

En, Creator, cum dierum
Finis aderit et rerum,
Fac solutum me doloris—
Sempiterni fons amoris.

E. H. B.

TWENTY-FOUR HYMNS
OF THE WESTERN CHURCH

(*With Translations*)

I *AT PRIME*

JAM lucis orto sidere
Deum precemur supplices,
ut in diurnis actibus
nos servet a nocentibus.

linguam refrenans temperet
ne litis horror insonet;
visum fovendo contegat
ne vanitates hauriat.

sint pura cordis intima,
absistat et vecordia,
carnis terat superbiam
potus cibique parcitas;

ut, cum dies abscesserit
noctemque sors reduxerit,
mundi per abstinentiam
ipsi canamus gloriam.

1 *JAM LUCIS*

NOW that the daylight fills the sky
We lift our hearts to God on high,
That He, in all we do or say,
May keep us free from harm to-day;

Would guard our hearts and tongues from strife,
From anger's din would hide our life,
From all ill sights would turn our eyes,
Would close our ears from vanities;

Would keep our inmost conscience pure,
Our souls from folly would secure,
Would bid us check the pride of sense
With due and holy abstinence.

So we, when this new day is gone,
And night in turn is drawing on,
With conscience by the world unstained
Shall praise His name for victory gained.

JOHN MASON NEALE

2 *AT LAUDS*

AETERNE rerum conditor,
noctem diemque qui regis,
et temporum das tempora,
ut alleves fastidium;

praeco diei jam sonat
noctis profundae pervigil,
nocturna lux viantibus,
a nocte noctem segregans.

hoc excitatus lucifer
solvit polum caligine;
hoc omnis erronum chorus
vias nocendi deserit.

hoc nauta vires colligit
pontique mitescunt freta;
hoc ipse petra ecclesiae
canente culpam diluit.

surgamus ergo strenue;
gallus jacentes excitat
et somnolentos increpat;
gallus negantes arguit.

gallo canente spes redit,
aegris salus refunditur,
mucro latronis conditur,
lapsis fides revertitur.

Jesu, labantes respice
et nos videndo corrige:
si respicis, lapsus cadunt,
fletuque culpa solvitur.

tu lux refulge sensibus
mentisque somnum discute;
te nostra vox primum sonet
et vota solvamus tibi.

2 *AETERNE RERUM CONDITOR*

FRAMER of the earth and sky,
Ruler of the day and night,
With a glad variety
Tempering all, and making light;

Gleams upon our dark path flinging,
Cutting short each night begun.
Hark! for chanticleer is singing,
Hark! he chides the lingering sun.

And the morning star replies
And lets loose the imprisoned day;
And the godless bandit flies
From his haunt and from his prey.

Shrill it sounds; the storm relenting
Soothes the weary seaman's ears;
Once it wrought a great repenting
In that flood of Peter's tears.

Rouse we; let the blithesome cry
Of that bird our hearts awaken,
Chide the slumberers as they lie,
And arrest the sin o'ertaken.

Hope and health are in his strain
To the fearful and the ailing;
Murder sheathes his blade profane;
Faith revives when faith was failing.

Jesu, Master! when we sin
Turn on us Thy healing face;
It will melt the offence within
Into penitential grace.

Beam on our bewildered mind
Till its dreamy shadows flee:
Stones cry out where Thou hast shined,
Jesu! musical with Thee.

To the Father and the Son
And the Spirit, who in heaven
Ever witness, Three in One,
Praise on earth be ever given.

JOHN HENRY NEWMAN (1836)

3 *AT MATINS*

SPLENDOR paternae gloriae,
de luce lucem proferens,
lux lucis et fons luminis
dies dierum illuminans;

verusque sol illabere,
micans nitore perpeti,
jubarque sancti Spiritus
infunde nostris sensibus.

votis vocemus et Patrem—
Patrem perennis gloriae,
Patrem potentis gratiae—
culpam releget lubricam;

informet actus strenuos,
dentem retundat invidi,
casus secundet asperos,
donet gerendi gratiam;

mentem gubernet et regat
casto fideli corpore;
fides calore ferveat,
fraudis venena nesciat.

Christusque nobis sit cibus,
potusque noster sit fides;
laeti bibamus sobriam
ebrietatem Spiritus.

laetus dies hic transeat
pudor sit ut diluculum,
fides velut meridies:
crepusculum mens nesciat.

aurora cursus provehit,
aurora totus prodeat;
in Patre totus Filius
et totus in Verbo Pater.

3 *SPLENDOR PATERNAE GLORIAE*

O JESU, Lord of heavenly grace,
Thou brightness of thy Father's face,
Thou fountain of eternal light
Whose beams disperse the shades of night:

Come, holy sun of heavenly love,
Come in thy radiance from above,
And to our inward hearts convey
The holy Spirit's cloudless ray.

And we the Father's help will claim,
And sing the Father's glorious name;
His powerful succour we implore
That we may stand, to fall no more.

May He our actions deign to bless,
And loose the bands of wickedness;
From sudden falls our feet defend,
And bring us to a prosperous end.

May faith, deep rooted in the soul,
Subdue our flesh, our minds control;
May guile depart, and discord cease,
And all within be joy and peace.

And Christ shall be our daily food,
Our daily drink His precious blood;
And thus the Spirit's calm excess
Shall fill our souls with holiness.

Oh, hallowed be the approaching day!
Let meekness be our morning ray;
And faithful love our noonday light,
And hope our sunset, calm and bright.

O Christ! with each returning morn
Thine image to our hearts is borne;
O may we ever clearly see
Our Saviour and our God in Thee!

JOHN CHANDLER (1806-1876)

(*First published in 1837*)

4 *AT VESPERS*

Deus creator omnium
polique rector, vestiens
diem decoro lumine,
noctem saporis gratia;

artus solutos ut quies
reddat laboris usui,
mentesque fessas allevet
luctusque solvat anxios;

grates peracto jam die
et noctis exortu preces,
voti reos ut adjuves,
hymnum canentes solvimus.

te cordis ima concinant,
te vox canora concrepet,
te diligat castus amor,
te mens adoret sobria;

ut, cum profunda clauserit
diem caligo noctium,
fides tenebras nesciat
et nox fide reluceat.

dormire mentem ne sinas,
dormire culpa noverit;
castis fides refrigerans
somni vaporem temperet.

exuta sensu lubrico
te cordis ima somnient,
nec hostis invidi dolo
pavor quietos suscitet.

Christum rogemus et Patrem,
Christi Patrisque Spiritum,
unum potens per omnia,
fove precantes, Trinitas.

4 *DEUS CREATOR*

MAKER of all things, God most high,
Great ruler of the starry sky,
Who, robing day with beauteous light,
Hast clothed in soft repose the night.

That sleep may wearied limbs restore,
And fit for toil and use once more,
May gently soothe the careworn breast
And lull our anxious griefs to rest.

We thank Thee for the day that's gone;
We pray Thee now the night comes on;
O help us sinners as we raise
To Thee our votive hymn of praise.

To Thee our hearts their music bring;
Thee our united praises sing;
To Thee our rapt affections soar,
And Thee our chastened souls adore.

So when the parting beams of day
In evening's shadows fade away,
Let faith no wildering darkness know,
But night with faith effulgent glow.

O sleepless ever keep the mind,
But guilt in lasting slumber bind!
Let faith our purity renew
And temper sleep's lethargic dew.

From every carnal passion free
O may our hearts repose in Thee!
Nor envious fiend, with harmful snare,
Our rest with sinful terrors snare.

Christ with the Father ever one,
Spirit! the Father and the Son,
God over all, the mighty sway,
Shield us, great Trinity, we pray.

JOHN DAVID CHAMBERS (1805-1893)

(*First published in 1854*)

5 *HYMN ON THE NIGHT OF CHRIST'S NATIVITY*

VENI, Redemptor gentium,
ostende partum Virginis;
miretur omne saeculum:
talis decet partus Deum.

non ex virili semine
sed mystico spiramine
verbum Dei factum est caro
fructusque ventris floruit.

alvus tumescit Virginis,
claustrum pudoris permanet;
vexilla virtutum micant:
versatur in templo Deus.

procedit e thalamo suo,
pudoris aula regia,
geminae gigas substantiae
alacris ut currat viam.

egressus ejus a Patre
regressus ejus ad Patrem;
excursus usque ad inferos,
recursus ad sedem Dei.

aequalis aeterno Patri
carnis tropaeo cingere,
infirma nostri corporis
virtute firmans perpeti.

praesepe jam fulget tuum,
lumenque nox spirat novum;
quod nulla nox interpolet
fideque jugi luceat.

5 *VENI REDEMPTOR*

COME, thou redeemer of the earth,
Come testify thy virgin birth;
All lands admire, all times applaud:
Such is the birth that fits a God.

Begotten of no human will,
But of the Spirit, mystic still,
The World of God, in flesh arrayed,
The promised fruit to man displayed.

The virgin womb that burden gained
With virgin honour all unstained;
The banners there of virtue glow:
God in His temple dwells below.

Proceeding from his chamber free,
The royal hall of chastity,
Giant of two-fold substance, straight
His destined way he runs elate.

From God the Father he proceeds;
To God the Father back he speeds:
Proceeds—as far as very hell;
Speeds back—to light ineffable.

O equal to the Father, thou!
Gird on thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.

Thy cradle here shall glitter bright,
And darkness breathe a newer light;
Where endless faith shall shine serene
And twilight never intervene.

JOHN MASON NEALE

6 *AT THE GRAVESIDE*

JAM maesta quiesce querella;
lacrimas suspendite, matres;
nullus sua pignora plangat;
mors haec reparatio vitae est.

quidnam sibi saxa cavata,
quid pulchra volunt monumenta,
nisi quod res creditur illis
non mortua sed data somno?

nam quod requiescere corpus
vacuum sine mente videmus,
spatium breve restat ut alti
repetat collegia sensus.

venient cito saecula cum jam
socius calor ossa revisat,
animataque sanguine vivo
habitacula pristina gestet.

quae pigra cadavera pridem
tumulis putrefacta jacebant
volucres rapientur in auras,
animas comitata priores.

sic semina sicca virescunt
jam mortua jamque sepulta,
quae, reddita caespite ab imo,
veteres meditantur aristas.

nunc suscipe, terra, fovendum
gremioque hunc concipe molli;
hominis tibi membra sequestro;
generosa et fragmina credo.

animae fuit haec domus olim
Factoris ab ore creatae:
fervens habitavit in istis
sapientia principe Christo.

tu depositum tege corpus:
non immemor ille requiret
sua munera Fictor et Auctor
propriique aenigmata vultus.

veniant modo tempora justa
cum spem Deus impleat omnem:
reddas patefacta necesse est,
qualem tibi trado figuram.

6 *JAM MAESTA QUIESCE*

CEASE, ye tearful mourners, thus your hearts to rend!
Death is life's beginning rather than its end;
All the grave's adornments, what do they declare
Save that the departed are but sleeping there?

What though now to darkness we this body give?
Soon shall all its senses re-awake, and live;
Soon shall warmth revisit these poor bones again,
And the blood meander through each tingling vein;

And from its corruption this same body soar
With the selfsame spirit that was here of yore.
E'en as only scattered by the sower's hand,
On the fading autumn o'er the fallow land,—
Nature's seed, decaying, first in darkness dies
Ere it can in glory renovated rise.

Earth, to thy fond bosom we this pledge intrust;
O, we pray, be careful of the precious dust,
This was once the mansion of a soul endowed
With sublimest powers by the breath of God.

Here eternal Wisdom lately made his home,
And again will claim it, in the days to come,
When thou must this body—bone for bone—restore,
Every single feature perfect as before.

O divinest period, speed upon thy way!
O eternal justice, make no more delay!
When shall love in glory its fruition see?
When shall hope be lost in immortality?

EDWARD CASWALL

7 *FOR THE BURIAL OF THE DEAD*

DEUS ignee fons animarum,
duo qui socians elementa,
vivum simul ac moribundum,
hominem Pater effigiasti:

tua sunt, tua, Rector, utraque;
tibi copula jungitur horum;
tibi, dum vegetata cohaerent,
et spiritus et caro servit.

rescissa sed ista seorsum
solvunt hominem perimuntque;
humus excipit arida corpus,
animae rapit aura liquorem.

quia cuncta creata necesse est
labefacta senescere tandem,
compactaque dissociari
et dissona texta retexi.

hanc tu, Deus optime, mortem
famulis abolere paratus
iter inviolabile monstras
quo perdita membra resurgant:

ut, dum generosa caducis
ceu carcere clausa ligantur,
pars illa potentior exstet
quae germen ab aethere traxit.

si terrea forte voluntas
luteum sapit et grave captat,
animus quoque pondere victus
sequitur sua membra seorsum.

hinc maxima cura sepulcris
impenditur, hinc resolutos
honor ultimus accepit artus
et funeris ambitus ornat.

hoc provida christicolarum
pietas studet, utpote credens
fore protinus omnia viva
quae nunc gelidus sopor urget.

qui jacta cadavera passim
miserans tegit aggere terrae,
opus exhibet ille benignum
Christo pius omnipotenti;

quia lex eadem monet omnes
gemitum dare sorte sub una
cognataque funera nobis
aliena in morte dolere.

sequimur tua dicta, Redemptor,
quibus, atra morte triumphans,
tua per vestigia mandas
socium crucis ire latronem.

patet ecce fidelibus ampli
via lucida jam paradisi,
licet et nemus illud adire
homini quod ademerat anguis.

illic, precor, optime Ductor,
famulam tibi praecipe mentem
genitali in sede sacrari
quam liquerat exsul et errans.

7 *DEUS IGNEE FONS*

O GOD, the soul's informing flame,
Who didst together knit two germs,
One deathless, one foredoomed to worms,
Mankind, Thy progeny, to frame;

Each in his sphere is Thine, O Lord,
The bond that doth the two entwine—
Their mystic complex growth is Thine;
Spirit and flesh obey Thy word.

Those elements asunder riven,
The links are broken, and he must
The body yield to thirsty dust:
The vaporous soul is lost in heaven.

For all creation shall wax old,
What was compact apart be rent,
What woven and diversely blent
Unravelled must be and unrolled.

But what an if Thy servant dies?
Thou shalt destroy this death, O God!
Lo, a safe path, that from the sod
The ruined limbs may yet arise.

For though the immortal part be pent
In mortal, as by prison gates,
An ampler destiny awaits
That heaven-descended element.

If, grovelling in the dust, the will
Minds earthly things and hugs her chain,
Dragged by the body in its train
She rests not on the holy hill.

Hence reverence due to crypt and cell,
Hence honour to the lifeless clay,
And funeral pomps in sad array
Love's last memorial tribute tell.

Hence loving hands their offerings give;
  Nerved by this thought Christ's flock grows bold;
  Though cold obstruction now enfold
These bodies, they shall one day live.

Whoever, swayed by pity's bent,
  O'er corpses strewn on the bare ground
  Upraises the sepulchral mound,
He pleases Christ th' omnipotent.

The common lot a common groan
  Demands: by kinship all are knit
  Together. Sympathy is fit
For other's death that speaks our own.

Redeemer, we Thy word obey
  Who, dying, madst black death Thy thrall,
  And didst Thy cross's partner call
To follow Thee along the way.

See, to the faithful, bright and broad
  The stairs of Paradise appear;
  And to those groves may man draw near,
Lost to him by the serpent's fraud.

There, in its natal home, true Guide,
  Teach Thou the mind to know Thy lore,
  And, consecrate to Thee, no more
To wander exiled from Thy side!*

FRANCIS ST JOHN THACKERAY

*Taken by permission of the publishers (Messrs. G. Bell & Sons) from Thackeray's *Selections from Prudentius* (1890).

8 *AT EASTERTIDE*

PANGE, lingua, gloriosi praelium certaminis,
et super crucis tropaeo dic triumphum nobilem
qualiter Redemptor orbis immolatus vicerit.

de parentis protoplasti fraude Factor condolens
quando pomi noxialis morsu morte corruit,
Ipse lignum tunc notavit damna ligni ut solveret.

hoc opus nostrae salutis ordo depoposcerat,
multiformis perditoris arte ut artem falleret,
et medellam ferret inde—hostis unde laeserat.

quando venit ergo sacri plenitudo temporis
missus est ab arce Patris natus, orbis conditor,
atque ventre virginali carne factus prodiit.

vagit infans inter arta conditus praesepia,
membra pannis involuta virgo mater alligat,
et pedes manusque; crura stricta pingit fascia.

lustra sex qui jam peracta tempus implens corporis,
se volente, natus ad hoc, passioni deditus,
agnus in crucis levatur immolandus stipite.

hic acetum, fel, harundo, sputa, clavi, lancea;
mite corpus perforatur; sanguis, unda profluit:
terra, pontus, astra, mundus quo lavantur flumine.

crux fidelis, inter omnes arbor una nobilis,
nulla talem silva profert,—flore, fronde, germine:
dulce lignum dulce clavo dulce pondus sustinens.

flecte ramos, arbor alta, tensa laxa viscera,
et rigor lentescat ille quem dedit nativitas,
ut superni membra Regis miti tendas stipite.

sola digna tu fuisti ferre pretium saeculi,
atque portum praeparare nauta mundo naufrago
quem sacer cruor perunxit fusus Agni corpore.

8 *IN HONOREM SANCTAE CRUCIS*

SING, my tongue, the glorious battle with completed victory rife;
And above the cross's trophy tell the triumph of the strife:
How the world's Redeemer conquered by surrender of His life.

God, his maker, sorely grieving that the first-made Adam fell,
When he ate the fruit of sorrow whose reward was death and hell,
Noted then this wood, the ruin of the ancient world to quell.

For the work of our salvation needs would have his order so,
And the multiform deceiver's art by art would overthrow,
And from thence would bring the medicine whence the insult of the foe.

Wherefore, when the sacred fulness of the appointed time was come,
This world's maker left His Father, sent the heavenly mansions from,
And proceeded—God incarnate—of the virgin's holy womb.

Weeps the infant in the manger that in Bethlehem's stable stands,
And His limbs the virgin-mother doth compose in swaddling bands.
Meekly thus in linen folding of her God the feet and hands.

Thirty years among us dwelling, His appointed time fulfilled,
Born for this He meets his passion, for that this He freely willed:
On the cross the Lamb is lifted, where His life-blood shall be spilled.

He endured the nails, the spitting, vinegar, and spear, and reed;
From that holy body broken blood and water forth proceed:
Earth and stars and sky and ocean by that flood from stain are freed.

Faithful cross! above all other, one and only noble tree!
None in foliage, none in blossom, none in fruit thy peers may be:
Sweetest wood and sweetest iron, sweetest weight is hung on thee.

Bend thy boughs, O tree of glory! thy relaxing sinews bend;
For awhile the ancient rigour, that thy birth bestowed, suspend;
And the King of heavenly beauty on thy bosom gently tend!

Thou alone wast counted worthy this world's ransom to uphold,
For a shipwrecked race preparing harbour,—like the ark of old,—
With the sacred blood anointed from the smitten Lamb that rolled.

JOHN MASON NEALE

9 *ON THE MORNING OF GOOD FRIDAY*

A Processional Hymn

VEXILLA Regis prodeunt,
fulget crucis mysterium,
quo carne carnis Conditor
suspensus est patibulo.

confixa clavis viscera,
tendens manus, vestigia,
redemptionis gratia
hic immolatur hostia.

quo vulneratus insuper
mucrone diro lanceae
ut nos lavaret crimine,
manavit unda et sanguine.

impleta sunt quae cecinit
David fideli carmine,
dicendo nationibus:
' regnavit a ligno Deus.'

arbor decora et fulgida,
ornata Regis purpura,
electa digno stipite
tam sacra membra tangere;

beata cujus bracchiis
pretium pependit saeculi:
statera facta corporis
praedam tulisti tartari.

fundis aroma cortice,
vincis sapore nectare,
jucunda fructu fertili
plaudis triumpho nobili.

salve ara, salve Victima,
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit.

O crux, ave, spes unica,
hoc passionis tempore
auge piis justitiam
reisque dona veniam.

Te summa, Deus, Trinitas,
collaudet omnis spiritus;
quos per crucis mysterium
salvas, rege per saecula.

9 *VEXILLA REGIS*

THE royal banners forward go;
The cross shines forth in mystic glow;
Where He in flesh, our flesh who made,
Our sentence bore, our ransom paid.

Where deep for us the spear was dyed,
Life's torrent rushing from His side,
To wash us in that precious flood
Where mingled water flowed, and blood.

Fulfilled is all that David told
In true prophetic song of old;
Amid the nations God (saith he)
Hath reigned and triumphed from the tree.

O tree of beauty, tree of light,
O tree with royal purple dight!
Elect on whose triumphal breast
Those holy limbs should find their rest;

On whose dear arms so widely flung
The weight of this world's ransom hung,—
The price of human kind to pay
And spoil the spoiler of his prey.

O cross, our one reliance, hail!
This holy passion-tide, avail
To give fresh merit to the saint,
And pardon to the penitent.

To Thee, eternal three in one,
Let homage meet by all be done:
Whom by the cross Thou dost restore,
Preserve and govern evermore.

JOHN MASON NEALE

10 *AT THE DEDICATION OF A CHURCH*

URBS beata Hierusalem, dicta pacis visio,
quae construitur in caelis vivis ex lapidibus
et angelis coornata ut sponsa comitibus,

nova veniens e caelo, nuptiali thalamo
praeparatur ut sponsata copuletur Domino;
plateae et muri ejus ex auro purissimo;

portae nitent margaritis, adytis patentibus,
et virtute meritorum illuc introducitur
omnis qui pro Christi nomine hic in mundo premitur.

tunsionibus, pressuris expoliti lapides
suis coaptantur locis per manum Artificis,
disponuntur permansuri sacris aedificiis.

angularis fundamentum lapis Christus missus est
qui compage parietis in utroque nectitur,
quem Sion sancta suscepit, in quo credens permanet.

omnis illa Deo sacra et dilecta civitas,
plena modulis et laude et canore jubilo,
trinum Deum unicumque cum favore praedicat.

hoc in templo, summe Deus, exoratus adveni
et clementi bonitate precum vota suscipe;
largam benedictionem his infunde jugiter.

10 *URBS BEATA*

BLESSED city, heavenly Salem,
Vision dear of peace and love,
Who, of living stones upbuilded,
Art the joy of heaven above,
And with angel cohorts circled
As a bride to earth dost move!

From celestial realms descending,
Ready for the nuptial bed,
To his presence, decked with jewels,
By her Lord shall she be led:
All her streets and all her bulwarks
Of pure gold are fashioned.

Bright with pearls her portal glitters;
It is open evermore;
And, by virtue of his merits,
Thither faithful souls may soar,
Who, for Christ's dear name, in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect,
Who therewith hath willed for ever
That His palace should be decked.

Christ is made the sure foundation
And the precious corner-stone,
Who, the two-fold walls surmounting,
Binds them closely into one:
Holy Sion's help for ever,
And her confidence alone.

All that dedicated city
Dearly loved by God on high,
In exultant jubilation
Pours perpetual melody:
God the one and God the trinal
Singing everlastingly.

To this temple where we call Thee
Come, O Lord of Hosts, to-day!
With Thy wonted loving-kindness
Hear Thy people as they pray,
And Thy fullest benediction
Shed within its walls for aye.

Here vouchsafe to all Thy servants
That they supplicate to gain;
Here to have and hold for ever
Those good things their prayers obtain;
And hereafter in Thy glory
With Thy blessed ones to reign.

JOHN MASON NEALE

11 *FOR PENTECOST*

VENI, Creator Spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora:

qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas
et spiritalis unctio.

tu septiformis munere,
dextrae Dei tu digitus,
tu rite promisso Patris
sermone ditas guttura.

accende lumen sensibus,
infunde amorem cordibus,
infirma nostri corporis
virtute firmans perpeti.

hostem repellas longius
pacemque dones protinus;
ductore sic te praevio
vitemus omne noxium.

per te sciamus da Patrem,
noscamus atque Filium;
Te utriusque Spiritum
credamus omni tempore.

11 *VENI CREATOR SPIRITUS* (*paraphrased*)

CREATOR Spirit, by whose aid
The world's foundations first were laid,
Come, visit every pious mind;
Come, pour Thy joys on humankind;
From sin and sorrow set us free
And make Thy temples worthy Thee.

O Source of uncreated light,
The Father's promised Paraclete!
Thrice-holy fount, thrice-holy fire,
Our hearts with heavenly love inspire;
Come and Thy sacred unction bring,
To sanctify us while we sing.

Plenteous in grace, descend from high,
Rich in Thy sevenfold energy!
Thou strength of His Almighty hand
Whose power does heaven and earth command.
Proceeding Spirit, our defence,
Who dost the gifts of tongues dispense
And crownst Thy gifts with eloquence.

Refine and purge our earthly parts,
But O inflame and fire our hearts!
Our frailties help, our vice control;
Submit the senses to the soul;
And when rebellious they are grown
Then lay Thy hand and hold them down.

Chase from our minds the infernal foe,
And peace, the fruit of love, bestow;
And, lest our feet should step astray,
Protect and guide us in the way.

Make us eternal truths receive,
And practise all that we believe;
Give us Thyself, that we may see
The Father and the Son, by Thee.

Immortal honour, endless fame,
Attend the Almighty Father's name;
The saviour Son be glorified
Who for lost man's salvation died;
And equal adoration be,
Eternal Paraclete, to Thee. JOHN DRYDEN

12 *AT THE CLOSE OF THE WEEK*

O QUANTA qualia sunt illa sabbata
quae semper celebrat superna curia!
quae fessis requies, quae merces fortibus,
cum erit omnia Deus in omnibus!

vere Hierusalem est illa civitas,
cujus pax jugis est, summa jucunditas;
ubi non praevenit rem desiderium
nec desiderio minus est praemium.

quis rex, quae curia, quale palatium,
quae pax, quae requies, quod illud gaudium,
hujus participes exponant gloriam,
si quantum sentiunt possint exprimere.

nostrum est interim mentem erigere
et totis patriam votis appetere,
et ad Hierusalem a Babylonia
post longa regredi tandem exilia.

illic, molestis finitis omnibus,
securi cantica Sion cantabimus,
et juges gratias de donis gratiae
beata referet plebs tibi, Domine.

illic ex sabbato succedet sabbatum,
perpes laetitia sabbatizantium,
nec ineffabiles cessabunt jubili
quos decantabimus et nos et angeli.

perenni Domino perpes sit gloria
ex quo sunt, per quem sunt, in quo sunt omnia;
ex quo sunt, Pater est; per quem sunt, Filius;
in quo sunt Patris et Filii Spiritus.

12

O WHAT their joy and their glory must be,
Those endless sabbaths the blessed ones see;
Crown for the valiant, to weary ones rest;
God shall be all and in all ever blest.

What are the monarch, His court and His throne?
What are the peace and the joy that they own?
Tell it, ye blessed, that in it have share,
If what ye feel ye can fully declare.

Truly Jerusalem name we that shore,
Vision of peace, that brings joy evermore;
Wish and fulfilment can severed be ne'er,
Nor the thing prayed for come short of the prayer.

We, whom no trouble distraction can bring,
Safely the anthems of Sion shall sing;
While for Thy grace, Lord, their voices of praise
Thy blessed people shall evermore raise.

There dawns no sabbath; no sabbath is o'er;
Those sabbath-keepers have one and no more;
One and unending is that triumph-song
Which to the angels and us shall belong.

Now, in the meanwhile, with hearts raised on high
We for that country must yearn and must sigh;
Seeking Jerusalem, dear native land,
Through our long exile on Babylon's strand.

Low before Him with our praises we fall,
Of whom and in whom and through whom are all:
Of whom, the Father; and in whom the Son;
Through whom, the Spirit, with these ever one.

JOHN MASON NEALE

13 *THE GLORY OF PARADISE*

AD perennis vitae fontem mens sitivit arida;
claustra carnis praesto frangi clausa quaerit anima;
gliscit, ambit, eluctatur exul frui patria.

dum pressuris atque aerumnis se gemit obnoxiam,
quam amisit dum reliquit contemplatur gloriam:
praesens malum auget boni perditi memoriam.

nam quis promat summae pacis quanta sit laetitia?
ubi vivis margaritis surgunt aedificia,
auro celsa micant tecta, radiant triclinia.

solis gemmis pretiosis haec structura nectitur;
auro mundo tanquam vitro urbis via sternitur;
abest limus, deest fimus, lues nulla cernitur.

hiems horrens, aestas torrens, illic nunquam saeviunt;
flos perpetuus rosarum ver agit perpetuum;
candent lilia, rubescit crocus, sudat balsamum.

virent prata, vernant sata, rivi mellis influunt;
pigmentorum spirat odor, liquor et aromatum;
pendent poma floridorum non lapsura nemorum.

non alternat luna vices, sol vel cursus siderum;
agnus est felicis urbis lumen inocciduum;
nox et tempus desunt ei; diem fert continuum.

nam et sancti quique velut sol praeclarus rutilant;
post triumphum coronati mutue conjubilant
et prostrati pugnas hostis jam securi numerant.

omni labe defaecati carnis bella nesciunt;
caro facta spiritalis et mens una sentiunt;
pace multa perfruentes scandalum non perferunt.

mutabilibus exuti repetunt originem
et praesentem veritatis contemplantur speciem:
hinc vitalem vivi fontis hauriunt dulcedinem.

inde statum semper idem existendi capiunt;
clari, vividi, jocundi, nullis patent casibus:
absunt morbi semper sanis, senectus juvenibus.

hinc perenne tenent esse, nam transire transiit;
inde virent, vigent, florent: corruptela corruit;
immortalitatis vigor mortis jus absorbuit.

qui scientem cuncta sciunt quid nescire nequeunt,
nam et pectoris arcana penetrant alterutrum;
unum volunt, unum nolunt: unitas est mentium.

licet cuiquam sit diversum pro labore meritum,
caritas hoc facit suum quod amat in altero:
proprium sic singulorum fit commune omnium.

ubi corpus illic jure congregantur aquilae;
quo cum angelis et sanctae recreantur animae
uno pane vivunt cives utriusque patriae.

avidi et semper pleni quod habent desiderant;
non satietas fastidit neque fames cruciat:
inhiantes semper edunt et edentes inhiant.

novas semper harmonías vox melóda concrepat,
et in jubilum prolata mulcent aures organa:
digna per quem sunt victores Regi dant praeconia.

felix caeli quae praesentem Regem cernit anima
et sub se spectat alterni orbis volvi machinam,
solem, lunam, et globosa bini cursus sidera.

Christe, palma bellatorum, hoc in municipium
introduc me post solutum militare cingulum;
fac consortem donativi beatorum civium.

praebe vires inexhausto laboranti proelio
nec quietem post procinctum deneges emerito,
teque merear potiri sine fine praemio.

13 *AD PERENNIS*

FOR the fount of life eternal
Longs the soul with eager thirst,
As the imprisoned restless spirit
Seeks her fleshly gates to burst,—
Struggling, yearning for the country
Whence she had been banished erst.

While she waits for her condition,
Pressed by grief, by sorrow crost,
Sad she looks upon the glory
Her delinquency has cost;
Present misery but increases
Memory of her blessings lost.

For of everlasting quiet
Who the joyousness can tell?
Where, in glorious edifices
Built of living pearl, they dwell;
While with burnished gold the buildings
And the couches gleam as well.

Twelve dear gems of countless value
Form the walls' foundation stone;
Polished gold, like gleaming crystal,
Paves the glorious streets alone;
No pollution, no defilement,
Rain nor melting snow are known.

Winter braming, summer flaming,
Never more their harms can bring;
Everlasting roses blooming
Make an everlasting spring:
Lily blanching, crocus blushing,
And the balsam perfuming.

Pasture groweth, floweret bloweth,
Honey streameth rivers fair;
While with aromatic perfume
Gloweth all the grateful air;
Flowery fruits that never wither
Hang in every thicket there.

There, nor waxing moon nor waning;
Sun nor stars in courses bright;
For the Lamb to that glad city
Is the everlasting light:
There the daylight shines for ever,
And unknown are time and night.

There the saints, in beauty vested
As the sun in glory pure,
Crowned in triumph's gratulation,
Knit in unison secure,
Now in safety tell their battles
And their foes' discomfiture.

Freed from every strain of evil,
All their carnal wars are done;
For the flesh made spiritual,
And the soul, agree in one;
Peace unbroken spreads enjoyment:
Sin and scandal are unknown.

Stript of changefulness, united
To primeval Being's spring,
And the present form and essence
Of the Truth contemplating,
There they quaff the vital sweetness
Of the well of quickening.

Thence it is that perfect sameness
Perfect joy doth still enhance;
Beauteous, keen and gay and noble,
Unexposed to change and chance,
Health is theirs untouched by sickness,
Youth that fears not eld's advance.

Here they live in endless being;
Passingness hath passed away;
Here they bloom, they thrive, they flourish,
For decayed is all decay:
That immortal breeze's vigour
Endeth Death's malignant sway.

Knowing Him who all things knoweth,
What is there they fail to know?
For into the deepest secrets
Of each other's souls they go;
One in willing, one in nilling,
Unity their spirits show.

JOHN MASON NEALE

NOTE.—In v. 5 the word *braming* means 'blusterous'. I can find no other example of this word, nor does the N.E.D. quote one. The word 'brame,' as a noun, occurs in Spenser, *Faerie Queene* III. 2, 52.

"Through long languour and hart-burning BRAME
She shortly like a pynèd ghost became;"

and there it signifies 'passion'.

14 *EASTER MORN*

AURORA lucis rutilat,
coelum laudibus intonat,
mundus exultans jubilat,
gemens infernus ululat,

cum Rex ille fortissimus,
mortis confractis viribus,
pede conculcans tartara
solvit catena miseros;

ille qui clausus lapide
custoditur sub milite,
triumphans pompa nobili
victor surgit de funere.

solutis jam gemitibus
et inferni doloribus,
' quia surrexit Dominus '
resplendens clamat angelus.

tristes erant apostoli
de nece sui Domini
quem poena mortis crudeli
servi damnarunt impii.

sermone blando angelus
praedixit mulieribus:
' in Galilaea Dominus
videndus est quantocius '.

illae dum pergunt concite
apostolis hoc dicere,
videntes eum vivere,
osculant pedes Domini.

quo agnito discipuli
in Galilaeam propere
pergunt videre faciem
desideratam Domini.

claro paschali gaudio
sol mundo nitet radio
cum Christum jam apostoli
visu cernunt corporeo.

ostensa sibi vulnera
in Christi carne fulgida
resurrexisse Dominum
voce fatentur publica.

rex Christe clementissime,
tu corda nostra posside,
ut tibi laudes debitas
reddamus omni tempore.

14 *AURORA LUCIS*

LIGHT'S glittering morn bedecks the sky,
Heaven thunders forth its victor-cry;
The glad earth shouts its triumph high,
And groaning hell makes wild reply.

While He, the King of glorious might,
Treads down Death's strength in Death's despite,
And trampling hell by victor's right
Brings forth His sleeping saints to light.

Fast barred beneath the stone of late,
In watch and ward where soldiers wait,
Now, shining in triumphant state,
He rises victor from death's gate.

Hell's pains are loosed and tears are fled;
Captivity is captive led:
The angel, crowned with light, hath said:
'The Lord is risen from the dead.'

The Apostles' hearts were full of pain
For their dear Lord so lately slain,
That Lord his servants' wicked train
With bitter scorn had dared arraign.

With gentle voice the Angel gave
The women tidings at the grave:
'Forthwith your Master shall ye see:
He goes before to Galilee.'

And while with fear and joy they pressed
To tell these tidings to the rest,
Their Lord, their living Lord, they meet
And see his form and kiss his feet.

The eleven, when they hear, with speed
To Galilee forthwith proceed,
That there they may behold once more
The Lord's dear face, as oft before.

In this our bright and Paschal day
The sun shines out with purer ray,
When Christ, to earthly sight made plain,
The glad Apostles see again.

The wounds, the riven wounds He shows
In that His flesh with light that glows,
With public voice, both far and nigh,
The Lord's arising testify.

O Christ, the King who lov'st to bless,
Do thou our hearts and souls possess;
To Thee our praise that we may pay,
To whom our laud is due—for aye.

JOHN MASON NEALE

15 *CALVARY*

SALVE, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum,
facie sputis illita.
salve, cujus dulcis vultus,
immutatus et incultus,
immutavit suum florem,
totus versus in pallorem
quem caeli tremit curia.

omnis vigor atque viror
hinc recessit, non admiror,
mors apparet in aspectu,
totus pendens in defectu,
attritus aegra macie.
sic affectus, sic despectus
propter me sic interfectus,
peccatori tam indigno
cum amoris intersigno
appare clara facie.

in hac tua passione
me agnosce, Pastor bone,
cujus sumpsi mel ex ore,
haustum lactis cum dulcore,
prae omnibus deliciis.
non me reum asperneris,
nec indignum dedigneris;
morte tibi jam vicina
tuum caput hic inclina,
in meis pausa bracchiis.

tuae sanctae passioni
me gauderem interponi,
in hac cruce tecum mori
praesta crucis amatori,
sub cruce tua moriar.
morti tuae tam amarae
grates ago, Jesu carė,
qui es clemens, pie Deus,
fac quod petit tuus reus
ut absque te non finiar.

dum me mori est necesse,
noli mihi tunc deesse;
in tremenda mortis hora
veni, Jesu, absque mora;
tuere me et libera.
cum me jubes emigrare,
Jesu care, tunc appare.
o amator amplectende,
temetipsum tunc ostende
in cruce salutifera.

15 *SALVE CAPUT*

O SACRED head, surrounded
By crown of piercing thorn;
O bleeding head, so wounded,
Reviled and put to scorn!
Death's pallid hue comes o'er thee,
The glow of life decays,
Yet angel-hosts adore thee
And tremble as they gaze.

I see thy strength and vigour
All fading in the strife
And Death with cruel rigour
Bereaving thee of life.
O agony of dying,
O love to sinners free,—
Jesu, all grace supplying,
O turn thy face on me.

In this thy bitter passion,
Good shepherd, think of me
With thy most sweet compassion,
Unworthy though I be:—
Beneath thy cross abiding
For ever would I rest,
In thy dear love confiding
And with thy presence blest.

HENRY WILLIAMS BAKER

HIC breve vivitur, hic breve plangitur, hic breve fletur:
non bene vivere, non breve plangere, retribuetur.
o retributio! stat brevis actio, vita perennis;
o retributio! caelica mansio stat lue plenis.
sunt modo praelia, postmodo praemia,—qualia? plena:
plena refectio, nullaque passio, nullaque poena.
spe modo vivitur, et Sion angitur a Babylone;
nunc tribulatio, tunc recreatio, sceptra, coronae.
qui modo creditur, ipse videbitur atque scietur,
ipse videntibus atque scientibus attribuetur.
mane videbitur, umbra fugabitur, ordo patebit;
mane nitens erit, et bona qui gerit ille nitebit.
nunc tibi tristia, tunc tibi gaudia,—gaudia quanta
vox nequit edere, lumina cernere, tangere planta.
pars mea, rex meus, in proprio Deus ipse decore
visus amabitur atque videbitur ductor in ore.

Hora novissima, tempora pessima sunt: vigilemus!
ecce minaciter imminet arbiter ille supremus,—
imminet, imminet, ut mala terminet, aequa coronet,
recta remuneret, anxia liberet, aethera donet.
curre, vir optime; lubrica reprime, praefer honesta,
fletibus angere: flendo merebere caelica festa.
luce replebere jam sine vespere, jam sine luna;
lux nova lux ea, lux erit aurea, lux erit una.
patria splendida, terraque florida, libera spinis,
danda fidelibus est ibi civibus, hic peregrinis;
tunc erit omnibus inspicientibus ora Tonantis
summa potentia, plena potentia, pax rata sanctis.
hac homo nititur, ambulat, utitur; ergo fruetur:
pax, rata pax ea, spe modo, postea re capietur.
plaude, cinis meus, est tua pars Deus; ejus es et sis;
rex tuus est tua portio, tu sua: ne sibi desis.

O bona patria, lumina sobria te speculantur;
ad tua nomina sobria lumina collacrimantur;
est tua mentio pectoris unctio, cura doloris,
concipientibus aethera mentibus ignis amoris.
tu locus unicus illeque caelicus es paradisus:
non tibi lacrima, sed placidissima gaudia, risus;
lux tua mors crucis atque caro ducis est crucifixi;
laus, benedictio, conjubilatio personat ipsi.
est ibi consita laurus et insita cedrus hysopo;
sunt radiantia jaspide moenia, clara pyropo.
hinc tibi sardius, inde topazius, hinc amethystus:
est tua fabrica contio caelica, gemmaque Christus.
tu sine litore, tu sine tempore fons, modo rivus:
dulce bonis sapis estque tibi lapis undique vivus;
est tibi laurea, dos datur aurea, sponsa decora,
primaque principis oscula suscipis, inspicis ora.

Urbs Sion aurea, patria lactea, cive decora,
omne cor obruis, omnibus obstruis et cor et ora;
nescio, nescio, quae jubilatio, lux tibi qualis,
quam socialia gaudia, gloria quam specialis.
sunt Sion atria conjubilantia, martyre plena,
cive micantia, principe stantia, luce serena;
sunt ibi pascua mentibus afflua praestita sanctis:
regis ibi thronus, agminis et sonus est epulantis.
o mea, spes mea, tu Sion aurea clarior auro,
agmine splendida, stans duce, florida perpete lauro,
o bona patria, num tua gaudia teque videbo?
o bona patria, num tua praemia plena tenebo?
dic mihi, flagito, verbaque reddito dicque ‘ videbis ’:
spem solidam gero: remque tenens ero? dic, ‘ retinebis ’.

16

BRIEF life is here our portion, brief sorrow, short-lived care:
The life that knows no ending, the tearless life, is *there*.
O happy retribution! short toil, eternal rest;
For mortals and for sinners a mansion with the blest.
And now we fight the battle, but then shall wear the crown
Of full and everlasting and passionless renown.
And He, whom now we trust in, shall then be seen and known,
And they that know and see Him shall have Him for their own.
The morning shall awaken, the shadows shall decay,
And each true-hearted servant shall shine as doth the day.
There God, our King and portion, in fulness of His grace,
Shall we behold for ever, and worship—face to face.

The world is very evil, the times are waxing late;
Be sober and keep vigil—the Judge is at the gate;
The Judge who comes in mercy, the Judge who comes in might,
Who comes to end the evil, who comes to crown the right.
Arise, arise, good Christian, let right to wrong succeed;
Let penitential sorrow to heavenly gladness lead,
To light that has no evening, that knows nor moon nor sun,
The light so new and golden, the light that is but one.
O home of fadeless splendour, of flowers that bear no thorn,
Where they shall dwell as children who here as exiles mourn;
Mid power that knows no limit, where knowledge has no bound,
The beatific vision shall glad the Saints around.
Strive, man, to win that glory; toil, man, to gain that light;
Send hope before to grasp it till hope be lost in sight.
Exult, O dust and ashes, the Lord shall be thy part,
His only, His for ever, thou shalt be and thou art.

For thee, O dear, dear country, mine eyes their vigil keep;
For very love, beholding thy happy name, they weep;
The mention of thy glory is unction to the breast,
And medicine in sickness, and love, and life, and rest.
O one, O only mansion, O paradise of joy!
Where tears are ever banished, and smiles have no alloy;
The cross is all thy splendour, the Crucified thy praise;
His laud and benediction thy ransomed people raise.
With jasper glow thy bulwarks, thy streets with emeralds blaze,
The sardius and the topaz unite in thee their rays;
Thine ageless walls are bonded with amethyst unpriced;
The saints build up thy fabric, and the corner-stone is Christ.
Thou hast no shore, fair ocean; thou hast no time, bright day;
Dear fountain of refreshment to pilgrims far away.
Upon the Rock of Ages they raise thy holy tower;
Thine is the victor's laurel, and thine the golden dower.

Jerusalem the golden, with milk and honey blest!
Beneath thy contemplation sink heart and voice oppressed.
I know not, O I know not, what joys await us there,
What radiancy of glory, what light beyond compare.
They stand, those halls of Sion, conjubilant with song,
And bright with many an angel and all the martyr throng;
The Prince is ever in them; the daylight is serene;
The pastures of the blessed are decked in glorious sheen.
There is the throne of David, and there, from care released,
The shout of them that triumph, the song of them that feast;
And they who with their leader have conquered in the fight
For ever and for ever are clad in robes of white.
O sweet and blessed country, shall I e'er see thy face?
O sweet and blessed country, shall I e'er win thy grace?
Exult, O dust and ashes, the Lord shall be thy part:
His only, His for ever, thou shalt be and thou art!

JOHN MASON NEALE

17 *HYMN TO THE HOLY SPIRIT*

VENI, sancte Spiritus,
et emitte caelitus
lucis tuae radium:
veni, pater pauperum;
veni, dator munerum;
veni, lumen cordium.

consolator optime,
dulcis hospes animae,
dulce refrigerium;
in labore requies,
in aestu temperies,
in fletu solatium.

o lux beatissima,
reple cordis intima
tuorum fidelium:
sine Tuo numine
nihil est in lumine,
nihil est innoxium.

lava quod est sordidum,
riga quod est aridum,
rege quod est devium;
flecte quod est rigidum,
fove quod est languidum,
sana quod est saucium.

da tuis fidelibus
in te confidentibus
sacrum septenarium;
da virtutis meritum,
da salutis exitum,
da perenne gaudium.

17 *VENI SANCTE SPIRITUS*

HOLY Spirit, Lord of light,
From thy clear celestial height
Thy pure beaming radiance give;
Come, thou Father of the poor,
Come, with treasures that endure,
Come, thou light of all that live!

Thou, of all consolers best,
Thou, the soul's delightsome guest,
Dost refreshing peace bestow;
Thou in toil art comfort sweet,
Pleasant coolness in the heat,
Solace in the midst of woe.

Light immortal, light divine!
Visit thou these hearts of thine
And our inmost being fill:
If thou take thy grace away,
Nothing pure in man will stay:
All his good is turned to ill.

Heal our wounds, our strength renew,
On our dryness pour thy dew:
Wash the stains of guilt away.
Bend the stubborn heart and will;
Melt the frozen, warm the chill;
Guide the steps that go astray.

Thou, on those who evermore
Thee confess and thee adore,
In thy sevenfold gifts, descend;
Give them comfort when they die,
Give them life with thee on high,
Give them joys that never end.

EDWARD CASWALL

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ST. PAUL MINNESOTA

18 *ON ST STEPHEN'S MARTYRDOM*

(*December 26*)

HERI mundus exultavit
et exultans celebravit
  Christi natalitia;
heri chorus angelorum
prosecutus est caelorum
  regem cum laetitia.

protomartyr et Levita,
clarus fide, clarus vita,
  clarus et miraculis,
sub hac luce triumphavit
et triumphans insultavit
  Stephanus incredulis.

fremunt ergo tanquam ferae
quia victi defecere
  lucis adversarii;
falsos testes statuunt
et linguas exacuunt
  viperarum filii.

agonista, nulli cede;
certa certus de mercede
  persevera, Stephane;
insta falsis testibus,
confuta sermonibus
  synagogam Satanae.

testis tuus est in caelis,
testis verax et fidelis,
  testis innocentiae.
nomen habes coronati;
te tormenta decet pati
  pro corona gloriae.

pro corona non marcenti
prefer brevis vim tormenti:
  te manet victoria.
tibi fiet mors natalis,
tibi poena terminalis
  dat vitae primordia.

plenus Sancto Spiritu
penetrat intuitu
  Stephanus caelestia;
videns Dei gloriam
crescit ad victoriam,
  suspirat ad praemia.

en a dextris Dei stantem
Jesum, pro te dimicantem,
  Stephane, considera;
tibi caelos reserari,
tibi Christum revelari
  clama voce libera.

se commendat Salvatori
pro quo dulce ducit mori
sub ipsis lapidibus.
Saulus servat omnium
vestes lapidantium,
  lapidans in omnibus.

ne peccatum statuatur
his a quibus lapidatur,
genu ponit et precatur
  condolens insaniae;
in Christo sic obdormivit
qui Christo sic obedivit,
et cum Christo semper vivit,
  martyrum primitiae.

YESTERDAY with exultation
Joined the world in celebration
  Of her promised Saviour's birth;
Yesterday the angel-nation
Poured the strains of jubilation
  O'er the monarch born on earth.

But to-day, o'er death victorious,
By his faith and actions glorious,
  By his miracles renowned,
Dared the deacon protomartyr
Earthly life for heaven to barter—
  Faithful mid the faithless found.

Forward, champion, in thy quarrel,
Certain of a certain laurel,
  Holy Stephen, persevere!
Perjured witnesses confounding,
Satan's synagogue astounding
  By thy doctrine true and clear.

Lo, in heaven *thy* witness liveth:
Bright and faithful proof He giveth
  Of His martyr's blamelessness;
Thou by name a *crown* impliest:
Meetly then in pangs thou diest
  For the crown of righteousness.

For a crown that fadeth never
Bear the torturer's brief endeavour:
  Victory waits to end the strife.
Death shall be thy birth's beginning,
And life's losing be the winning
  Of the true and better life.

Whom the Holy Ghost endueth,
Whom celestial sight imbueth,
  Stephen penetrates the skies;
There God's fullest glory viewing,
There his victor-strength renewing,
  For his near reward he sighs.

See as Jewish foes invade thee,
See how Jesus *stands* to aid thee,
Stands to guard His champion's death.
Cry that opened heaven is shown thee,
Cry that Jesus waits to own thee,
Cry it with thy latest breath.

As the dying martyr kneeleth,
For his murderers he appealeth,
And his prayer their pardon sealeth,
For their madness grieving sore;
Then in Christ he sleepeth sweetly,
Who His pattern kept completely,
And with Christ he reigneth meetly,
Martyr first-fruits, evermore.

JOHN MASON NEALE

19 *THE APOSTLES*

STOLA regni laureatus,
summi Regis est senatus
coetus apostolicus,
cui psallant mens et ora:
mentis mundae vox sonora
hymnus est angelicus.

hic est ordo mundi decus,
omnis carnis judex aequus,
novae petra gratiae;
ab aeterno praeelectus
cujus floret architectus
ad culmen ecclesiae.

hi praeclari Nazaraei
bella crucis et tropaei
mundo narrant gloriam;
sic dispensant verbum Dei
quod nox nocti, lux diei
indicant scientiam.

onus leve, jugum mite
proponentes, semen vitae
mundi spargunt terminis;
germen promit terra culta,
foeneratur fruge multa
fides Dei-hominis.

paranymphi novae legis
ad amplexum novi Regis
sponsam ducunt regiam,
sine ruga, sine naevo,
permansuram omni aevo
virginem ecclesiam.

haec est virgo gignens foetus,
semper nova, tamen vetus,
sed defectus nescia;
cujus torus mens sincera,
cujus partus fides vera,
cujus dos est gratia.

hi sunt templi fundamentum,
vivus lapis et caementum
  ligans aedificium;
hi sunt portae civitatis,
hi compago unitatis
  Israel et gentium.

hi triturant aream,
ventilantes paleam
  ventilabri justitia;
quos designant aerei
boves maris vitrei
  Salamonis industria.

patriarchae duodeni,
fontes aquae gustu leni,
  panes tabernaculi,
gemmae vestis sacerdotis,—
haec figuris signant notis
  novi duces populi.

horum nutu cedat error,
crescat fides, absit terror
  finalis sententiae,
ut, soluti a delictis,
sociemur benedictis
  ad tribunal gloriae.

19 *STOLA REGNI*

LAURELLED with the stole victorious
Is the great King's senate glorious,
  Is the apostolic choir;
Heart and lips keep well in chorus
While the pure soul's strains sonorous
  To angelic hymns aspire.

These earth's highest decoration,
That shall judge each tongue and nation,
  These the rock of newest grace;
Ere the world was, pre-elected,
By the Architect erected
  In the Church's highest place.

Nazarites of ancient story
They the cross's wars and glory
  To the listening world relate;
Thus the Word of God adorning,
Night to night, to morning morning,
  ' Speech and knowledge ' indicate.

They, earth's furthest limits reaching,
Christ's most easy burden preaching,
  Propagate the word of life;
Earth returns her cultured treasure,
And in more abundant measure
  With the God-Man's faith is rife.

Paranymphs of God's new graces,
To the new king's dear embraces
  They conduct the royal bride;
Spotless, blemishless, eternal,
She, the dread of powers infernal,
  Ever virgin must abide.

Ever virgin, ever bearing,
Youth and age for ever sharing,
  From defeat and error free;
This her bed,—truth held sincerely;
This her birth,—faith treasured dearly;
  Grace her dower endlessly.

These, the temple's sure foundations,
These are they that bind the nations
  Into God's great house above;
These the city's pearly portal,
Knitting faith with work immortal,
  Jew and Gentile into love.

These are they that evermore
Winnow in the threshing-floor,
  And from the chaff the wheat divide;
These are they that came to be
Oxen of the brazen sea
  That Solomon had edified.

Patriarchs twelve in order meetest;
Twelvefold founts of water sweetest;
  Shewbreads of the temple rite;
Gems that deck the priestly vestment:
Thus they gain their true attestment
  As the people's chiefs in fight.

Let their prayer preserve from error,
Add to faith and quench the terror
  Of the woe of final doom;
So that, freed from all transgression,
We may enter on possession
  Of the happiness to come.

JOHN MASON NEALE

PANGE, lingua, gloriosi corporis mysterium
sanguinisque pretiosi quem, in mundi pretium,
fructus ventris generosi Rex effudit gentium.

nobis datus, nobis natus ex intacta virgine,
et in mundo conversatus sparso verbi semine,
sui moras incolatus miro clausit ordine.

in supremae nocte cenae recumbens cum fratribus,
observata lege plene cibis in legalibus,
cibum turbae duodenae se dat suis manibus.

Verbum-Caro panem verum verbo carnem efficit,
fitque sanguis Christi merum; et, si sensus deficit,
ad firmandum cor sincerum sola fides sufficit.

tantum ergo sacramentum veneremur cernui,
et antiquum documentum novo cedat ritui:
praestet fides supplementum sensuum defectui.

Genitori Genitoque laus et jubilatio;
salus, honor, virtus quoque sit et benedictio;
procedenti ab utroque compar sit laudatio.

20 *PANGE LINGUA*

OF the glorious body telling,
O my tongue, its mysteries sing;
And the blood, all price excelling,
Which, for this world's ransoming,
In a generous womb once dwelling
He shed forth, the Gentiles' King.

Given for us, for us descending
Of a virgin to proceed,
Man with man in converse blending
Scattered He the gospel seed,
Till His sojourn drew to ending,
Which He closed in wondrous deed.

At the last great supper seated
Circled by His brethren's band,
All the law required, completed
In the feast its statutes planned,
To the twelve Himself He meted
For their food with His own hand.

Word-made-flesh by word He maketh
Very bread His flesh to be;
Man in wine Christ's blood partaketh;
And, if senses fail to see,
Faith alone the true heart waketh
To behold the mystery.

Therefore we, before it bending,
This great sacrament adore;
Types and shadows have their ending
In the new rite evermore:
Faith, our outward sense amending,
Maketh good defects before.

Honour, laud, and praise addressing
To the Father and the Son,
Might ascribe we, virtue, blessing,
And eternal benison:
Holy Ghost, from both progressing,
Equal laud to Thee be done!

JOHN MASON NEALE

21 *A SEQUENCE FOR GOOD FRIDAY*

STABAT mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius,
cujus animam gementem
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!
quae maerebat et dolebat—
pia mater—dum videbat
nati poenas incliti.

quis est homo qui non fleret
matrem Christi si videret
in tanto supplicio?
quis non posset contristari
Christi matrem contemplari
dolentem cum Filio?

pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum;
vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.

eia, mater, fons amoris,
me sentire vim doloris
fac ut tecum lugeam;
fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

sancta mater, istud agas—
Crucifixi fige plagas
corde meo valide.
tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

fac me tecum pie flere,
Crucifixo condolere
  donec ego vixero;
juxta crucem tecum stare
et me tibi sociare
  in planctu desidero.

virgo virginum praeclara,
mihi jam non sis amara:
  fac me tecum plangere.
fac ut portem Christi mortem,
passionis fac consortem
  et plagas recolere.

fac me plagis verberari,
fac me cruce inebriari
  et cruore Filii.
flammis ne urar succensus:
per te, virgo, sim defensus
  in die judicii.

Christe, cum sit hinc exire,
da per matrem me venire
  ad palmam victoriae.
quando corpus morietur,
fac ut animae donetur
  Paradisi gloria.

21 *STABAT MATER*

AT the cross her station keeping
Stood the mournful mother weeping,
Close to Jesus to the last;
Through her heart, his sorrow sharing,
All his bitter anguish bearing,
Now at length the sword had passed.

O how sad and sore distressed
Was that mother highly blest
Of the sole-begotten One!
Christ above in torment hangs:
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep
Whelmed in miseries so deep
Christ's dear mother to behold?
Can the human heart refrain
From partaking in her pain,
In that mother's pain untold?

Bruised, derided, cursed, defiled,
She beheld her tender child
All with bloody scourges rent;
For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth he sent.

O thou mother, fount of love,
Touch my spirit from above,
Make my heart with thine accord!
Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.

Holy mother, pierce me through!
In my heart each wound renew
Of my Saviour crucified;
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

Let me mingle tears with thee,
Mourning Him who mourned for me,
  All the days that I may live;
By the cross with thee to stay,
There with thee to weep and pray,
  Is all I ask of thee to give.

Virgin of all virgins best!
Listen to my fond request:
  Let me share thy grief divine;
Let me, to my latest breath,
In my body bear the death
  Of that dying Son of thine.

Wounded with His every wound,
Steep my soul till it hath swooned
  In His very blood away;
Be to me, O virgin, nigh,
Lest in flames I burn and die
  In His awful judgement day:

Christ, when Thou shalt call me hence,
Be Thy mother my defence,
  Be Thy cross my victory.
While my body here decays,
May my soul Thy goodness praise,
  Safe in paradise with Thee.

EDWARD CASWALL

22 *THE JUDGEMENT DAY*

DIES irae, dies illa
solvet saeclum in favilla,
teste David cum Sibylla.

quantus tremor est futurus
quando Judex est venturus
cuncta stricte discussurus!

tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante thronum.

Mors stupebit et Natura
cum resurget creatura
judicanti responsura.

liber scriptus proferetur
in quo totum continetur
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis
qui salvandos salvas gratis,
salva me, fons pietatis!

recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

quaerens me sedisti lassus;
redemisti crucem passus:
tantus labor non sit cassus.

juste Judex ultionis,
donum fac remissionis
ante diem rationis.

ingemisco tanquam reus;
culpa rubet vultus meus:
supplicanti parce, Deus.

qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

preces meae non sunt dignae,
sed tu bonus fac benigne
ne perenni cremer igne.

inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

confutatis maledictis
flammis acribus addictis,
voca me cum benedictis.

oro supplex et acclinis;
cor contritum quasi cinis:
gere curam mei finis.

[lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus:
huïc ergo parce, Deus.
pie Jesu domine,
dona eis requiem.]

22 THE HYMN ‘ DIES IRAE ’

‘ *In Meditation of the Day of Judgement* ’

HEAR’ST thou, my soul, what serious things
Both the Psalm and Sibyl sings,
Of a sure Judge from whose sharp ray
The world in flames shall fly away?

O that Fire! before whose face
Heaven and earth shall find no place;
O those eyes! whose angry light
Must be the day of that dread night.

O that Trump! whose blast shall run
An even round with th’ circling sun,
And urge the murmuring graves to bring
Pale mankind forth to meet his King.

Horror of nature, hell, and death!
When a deep groan from beneath
Shall cry ‘ We come, we come ’, and all
The caves of night answer one call.

O that Book! whose leaves so bright
Will set the world in severe light;
O that Judge! whose hand, whose eye
None can endure yet none can fly.

Ah then, poor soul, what wilt thou say?
And to what patron choose to pray,
When stars themselves shall stagger, and
The most firm foot no more can stand?

But Thou giv’st leave, dread Lord, that we
Take shelter from Thyself in Thee,
And with the wings of Thine own dove
Fly to Thy sceptre of soft love.

Dear, remember in that day
Who was the cause Thou cam’st this way;
Thy sheep was strayed and Thou wouldst be
Even lost Thyself in seeking me.

Shall all that labour, all that cost
Of love, and even that loss, be lost?
And this loved soul judged with no less
Than all that way and weariness?

Just mercy, then, Thy reckoning be
With my price and not with me;
'Twas paid at first with too much pain
To be paid twice, or once in vain.

Mercy, my Judge! mercy, I cry
With blushing cheek and bleeding eye;
The conscious colours of my sin
Are red without and pale within.

O let Thine own soft bowels pay
Thyself, and so discharge that day!
If Sin can sigh, Love can forgive:
O say the word, my soul shall live!

Those mercies which Thy Mary found,
Or who Thy cross confessed and crowned,
Hope tells my heart the same loves be
Still alive, and still for me.

Though both my prayers and tears combine,
Both worthless are, for they are mine;
But Thou Thy bounteous self still be,
And show Thou art by saving me.

O when Thy last frown shall proclaim
The flocks of goats to folds of flame,
And all Thy lost sheep found shall be,
Let ' Come ye blessed ' then call me!

When the dead *He* shall divide
Those limbs of death from Thy left side,
Let those life-speaking lips command
That I inherit Thy right hand.

O hear a suppliant heart all crushed
And crumbled into contrite dust!
My hope, my fear, my Judge, my Friend,
Take charge of me and of my end!

RICHARD CRASHAW

23 *JOHN, THE EVANGELIST*

VERBUM Dei, Deo natum,
quod non factum nec creatum
venit de caelestibus,
hoc vidit, hoc attrectavit,
hoc de caelo reseravit
Johannes hominibus.

inter illos primitivos
veros veri fontis rivos
Johannes exsiliit;
toti mundo propinare
nectar illud salutare,
quod de throno prodiit.

caelum transit, veri rotam
solis vidit, ibi totam
mentis figens aciem;
speculator spiritalis
quasi Seraphim sub alis
Dei vidit faciem.

audiit in gyro sedis
quid psallant cum citharoedis
quater seni proceres;
de sigillo Trinitatis
nostrae nummo civitatis
impressit characteres.

volat avis sine meta
quo nec vates nec propheta
evolavit altius;
tam implenda quam impleta
nunquam vidit tot secreta
purus homo purius.

sponsus rubra veste tectus,
visus sed non intellectus,
redit ad palatium;
aquilam Ezechielis
sponsae misit, quae de caelis
referret mysterium.

dic, dilecte, de Dilecto
qualis sit et ex Dilecto
Sponsus sponsae nuntia:
dic quis cibus angelorum,
quae sint festa superorum
de Sponsi praesentia.

veri panem intellectus,
coenam Christi super pectus
Christi sumptam resera,
ut cantemus de Patrono,
coram Agno, coram throno,
laudes super aethera.

23

WORD of God, of God begotten,
Which (nor fashioned nor created)
From the heaven of heavens descended;
This the loved disciple witnessed;
This with mortal fingers handled,
This to all mankind revealing.
There, amid immortal rivers
Springing from the wells of glory,
John the apostle stood, and proffered
Draughts of living water, bringing
To our sin-struck world salvation.

Far across the skies he journeyed,
Saw the light of God, beholding
All the wonder of that vision,—
Carried by the Spirit, seeing
Hid beneath the wings of seraphs
That pure glory of the godhead;
Heard, too, through the silence breaking,
Psalm and hymn uplifted alway
By the four and twenty elders:

Like an eagle, mounting higher
Than rapt prophet e'er had voyaged,
Rose the seer on fiery pinions.
Things that had been, things determined
Yet to come—far down the ages—
Lay before his sight unclouded,
Secrets known to God's elected.

Hush! the Bridegroom, robed in crimson,
Seen but all uncomprehended
To His heavenly place returneth.
To the Church, His spouse, He sendeth
John the faithful, eagle-prophet,
Herald of His revelation.

Speak, evangelist belovèd;
Touching the Beloved, make answer;
Tell the Bride, His Church, what splendours
Wait her,—lo! the food of angels
At the bright celestial banquet
In the presence of the Bridegroom.

Bread of heaven, of Truth the witness,
Feast of Christ for souls reclining
On the breast of their Redeemer,—
This make manifest, that henceforth
Man may glorify the Maker,
And before the throne with praises
Magnify the Lamb eternal!

E. H. B., 1929

24 *HYMN AT COMPLINE*

TE lucis ante terminum,
rerum Creator, poscimus
ut solita clementia
sis praesul ad custodiam.

procul recedant somnia
et noctium phantasmata,
hostemque nostrum comprime
ne polluantur corpora.

praesta, Pater omnipotens,
per Jesum Christum dominum,
qui Tecum in perpetuum
regnat cum sancto Spiritu.

24

NOW that the daylight dies away,
By all Thy grace and love,
Thee, maker of the world, we pray
To watch our bed above.

Let dreams depart and phantoms fly,
The offspring of the night;
Keep us, like shrines, beneath Thine eye,
Pure in our foe's despite.

This grace on Thy redeemed confer,
Father, co-equal Son,
And Holy Ghost, the Comforter,
Eternal Three in One.

JOHN HENRY NEWMAN

NOTES ON THE TRANSLATIONS

NOTES ON THE TRANSLATIONS

Out of the twenty-four translated hymns contained in this volume, no less than half are by John Mason Neale (1818-1866). If the reader asks why, the answer is that Neale had certain qualities as a hymn-translator which have rarely been surpassed: at his best he is unrivalled. His eminence in this ' genre ' is shown by the skill with which his versions are nearly always in the rhythm and measure of the originals; they can therefore be sung to the old melodies. The Rhythm of Bernard is the great exception to the rule observed by Neale, because (to use his own words) our language, if it could be tortured to any resemblance to its rhythm, would utterly fail to give any idea of the ' majestic sweetness ' which invests it in the Latin.

Cardinal Newman (1801-1890) is the author of two renderings, both of high quality; Edward Caswall (1814-1878) of three. Caswall was remarkable for his skill in making his versions close to the original; yet they read easily. It may be a matter of surprise to some that the *Dies Irae* is not given here in the rendering now so familiar—that by the Rev. W. J. Irons (1812-1883), which was written by him, in 1848, after hearing the original sung at the funeral service of the Archbishop of Paris, who had been murdered by the insurgents at the barricades. But, at the suggestion of Prof. A. E. Taylor, I have given instead the rendering by Crashaw (1613-1650), as it deserves to be better known. ' It has many beauties ', says the Cambridge History of English Literature, ' and fine touches, though it fails to represent the masculine rhythm of the Latin '. True: but every English version of the *Dies* necessarily falls short of its august original.

Dryden (1631-1700), despite the simplicity and dignity of his version of the *Veni Creator*, has given us a paraphrase rather than a translation. Prudentius does not come off so well in the versions adopted, but, on the whole, they are better than most I have come across. The Latin of this writer is notoriously difficult to translate adequately, though not (perhaps) so hard as that of Adam of St Victor. I have been enabled to quote some stanzas from ' Translations of Prudentius ' by the late Francis St John Thackeray, by courteous permission of his son, Mr H. St J. Thackeray (author of ' The Relation of St Paul to Contemporary Jewish Thought' and editor of Josephus). The *Salve Caput* is given in the version of the Rev. H. W. Baker (1821-1877), one of the original members of the Committee of ' Hymns Ancient and Modern '. His best-known hymn is the beautiful paraphrase of Psalm xxiii: ' The King of love my Shepherd is '.

Failing to find a satisfactory rendering of the anonymous *Verbum Dei*, I have attempted a sort of paraphrase. It is, indeed, but a *pis aller;* but it was the best I could do, in the circumstances.

1 *Date:* perhaps early 6th cent. [others say 8th]. Used regularly as a hymn at Prime in the early office, in most medieval breviaries. *Metre:* see Courthope *Hist. of Engl. Poetry*, vol. i, 72. Translated by J. M. Neale (in the Hymnal).

Julian 577; Walpole 293

1 LUCIS SIDERE, the sun.—4 NOCENTIBUS, neuter.—6 I.e., that it (the tongue) may not resound with the harsh note of strife.—7 FOVENDO, by God's merciful protection; *cf.* Psalm 119^{37}.—10 ABSISTAT=absit. With this verse generally see the hymn beginning *Diei luce reddita*, 21–24: ' absit nostris e cordibus | ira, dolus, superbia; absistat avaritia | malorum radix omnium '.—14 SORS, Time in its allotted course.—15 MUNDI may be genitive sing. after *abstinentiam* (' keep himself unspotted from the world ', James 1^{27}), or nomin. plur. of the adjective *mundus*=clean.

2 Written by Ambrose of Milan (see ' Dict. of Christian Biography') in the now well-known metre which he made his own, and was called the ' Ambrosian ' (iambic dimeter). There is no doubt that this hymn is rightly ascribed to Ambrose (see Augustine in his *Retractationes*).

Julian 26; Walpole 16–30; Raby 32 sq.

1 CONDITOR, Christ: *cf.* 8, 11 *orbis conditor.*—FASTIDIUM, weariness of the flesh.—5 PRAECO DIEI, ' the cock that is the trumpet of the morn ' (Shakespeare). In the middle ages the cock was the emblem of the gospel-preacher, as well as a symbol of the Resurrection; *cf.* Prudentius' hymn (*ad galli cantum*) in the Cathemerinon: ' Inde est quod omnes credimus | illo quietis tempore | quo gallus exultans canit | Christum redisse ex inferis '.—8 I.e., marking off the hours.—9 LUCIFER=the sun. Often used of the morning-star.—10 POLUS, the heavenly vault.—11 ERRONUM, viz., demons that wander by night—the *errantes daemones* of Prudentius, who flee at cock-crow. Another reading is *errorum*, in the same sense (abstract, for concrete).—15 ' The rock of the Church himself ' is Peter; observe the gender: *ipse*.—16 DILUIT, with his tears: Matth. 16^{18}.—20 ARGUIT, that is, convicts them (of sin). 25 RESPICE, look in mercy and in pity: ' the Lord turned and looked upon Peter '.—28 ' Repentant tears are the waters upon which the Spirit of God moves ' is the lovely expression of Butler.—29 LUX, Christ himself; *cf.* John 1^{9}. SENSIBUS, thoughts (not ' senses '); *cf.* 3. 8, 11 . 13.—SOLVAMUS, viz., canendo.

3 This fine morning hymn was written by Ambrose. Early testimony to this is given by Fulgentius and, later, by Bede. There is a close similarity of thought and expression between this hymn and passages in the prose works of its author.

Julian 1080; Walpole 35

1 *Cf.* Hebrews, 1^{3}: *qui cum sit splendor* (ἀπαύγασμα) gloriae *ejus* (Vulgate).—2 So in the Nicene creed: ' light of light '.—4 DIERUM: an alternative reading is *diem.* SENSIBUS, as in 2, 29. For *infunde*, *cf.* the words of the Collect: ' pour into our hearts such love towards Thee '. 12 RELEGET, from relegare=banish.—LUBRICAM, a favourite word with

Ambrose: see 4, 25 (and *cf.* 16, 21).—13 STRENUOS, predicative.—14 INVIDI=diaboli, as in 4, 27.—15 SECUNDET, turn our mischances to a prosperous issue: Lucan 1, 635 ' di visa secundent '.—16 Tennyson: ' give her [=Virtue] the glory of going on, and still to be '.—18 Some MSS read *castos*, others *casto et*, which may be right.—23, 24 *Cf.* Ephesians, 5^{18}, and 21, 50. The following passage from a letter of Cyprian on the Eucharist (63, 11) forms a good commentary: ' cum diceret Spiritus Sanctus in psalmo *calix Tuus inebrians* addidit *perquam optimus*, quod scilicet calix dominicus sic inebriet ut sobrios faciat'. *Cf. Odes of Solomon* 11 (ed. Bernard) ' from the fountain of the Lord I drank, and was inebriated with the living water that dieth not '. Augustine *de agon. Christ.* 10 ' dedit nobis pignus spiritum in quo sentiamus ejus dulcedinem et desideremus ipsum vitae fontem ubi sobria ebrietate inundemur et irrigemur '.—30 AURORA, i.e., Christus: hence the gender *totus*. *Cf.* 2, 15.

4 ' The evidence for Ambrose as the author of this hymn is irrefragable ', says Walpole, who quotes passages from Augustine in proof, e.g., *Conff.* 9^{32}.

Julian 290; Walpole 46

2 POLI, as in 2, 10.—4 GRATIA: so Keble, ' the soft dews of kindly sleep '.—9 GRATES (' our thanks ') governed by *solvimus*.—14 CONCREPET, i.e., sound Thy praise.—21, 22 The soul must never slumber nor sleep; sin must never wake. *Cf.* the words of Ken's hymn: ' let no ill dreams disturb my rest | no powers of darkness me molest '.—23 CASTIS (for which many MSS read *castos*) is governed by *refrigerans*.—25 ' freed from deadly imaginations '.—27 INVIDI, as in 3, 14.—31 This whole expression is practically equivalent to ' omnipotens ' and should go with *Trinitas*.

5 This grand hymn is ascribed to Ambrose by Augustine and Pope Celestine, as well as by other early writers (evidence in Walpole, pp. 50-52). It is often given with this introductory stanza: *intende, qui regis Israel,* | *super cherubin qui sedes* | *appare Ephrem coram, excita* | *potentiam tuam et veni.* Celestine and Cassiodorus quote the hymns as beginning with the words *Veni Redemptor.*

Julian 1211-12; Trench 89

4 For *deum* many authorities give *deo*.—6 SPIRAMINE, of the Holy Spirit: *cf* Luke 1^{35}. For this word so used *cf.* Paulinus of Nola *Carm.* 22^{42} (man was formed of the dust and)' spiramine sacro | adflatum ': Thomas of Celano, *Sequence on the Stigmata of Francis*, ' videt sanctus vim dictorum | mystico spiramine '.—10 The ever-Virgin theory is assumed: Rufinus *in Symbolum*, 9, states quite explicitly the time-honoured belief: ' qui enim in coelis unicus Filius est, consequenter et in terra unicus est et unice nascitur '. *Cf.* Augustine *de cat. rud.* 40 ' virgo concipiens, virgo pariens, virgo moriens '; Leo the Great, *serm. in nativ.* 2, 2 ' et virgo permanserit ', and (in the Tome: ep. 28) ' beatam Mariam semper virginem '.—11 VEXILLA VIRTUTUM, the banners of her virtues.—12-14 TEMPLO, i.e., the temple of Mary's own body. For this use of

'templum' *cf.* I Cor. 3^{16}; 6^{19}; John 2^{19} and ^{21}. *Aula*, *templum*, and *thalamus* occur together. Adam of St Victor *On the Nativity of the Virgin*: 'haec est dicta per exemplum | mons, castellum, aula, templum | thalamus et civitas'. *Cf.* Psalm 19^{5} (Vulg.).—15 GIGAS: *cf.* Genesis 6^{4} the legend of the angels who, in union with the daughters of men, begat 'giants', half human, half divine (ἡμίθεοι). Ambrose sees a resemblance here to Christ, with his two-fold nature (substantia). *Cf.* Adam of St Victor in a Sequence for Christmas Day: [Christ was] 'gigas nostrae victor mortis'; and again, in another Christmas Sequence, 'Hic est gigas currens fortis'.—20 Is not Ambrose thinking—mystically—of the verse in the Psalms: 'he rejoiceth as a giant to run his course'?—19 AD INFEROS: so, in the Apostles' creed, 'He descended into hell' (i.e., Sheol, the hidden place).—22 TROPAEO: the risen body of Christ is the 'trophy' erected in witness of his triumph over death. An allusion to the ancient custom of raising a τροπαῖον, or monument of victory, after a successful battle. CINGERE: 2nd sing. pres. indic. pass.=Thou art clothed.—27 INTERPOLET (pres. subjunct.): 'may no night interrupt the light'—the 'lux mundi' indeed.—28 JUGI (from *jugis*)=continuous. The adjective *jugis* and the adverb *jugiter* are favourite words with ecclesiastical writers.

6 Trench calls this poem 'the crowning glory of the poetry of Prudentius'—the Virgil and Horace of the Christians, according to Bentley. It forms part of the tenth Cathemerinon, and the metre is dimeter anapaestic catalectic. The verse of Prudentius is clearly accentual in rhythm 'and seems to yearn for rhyme to complete and dress it' (Saintsbury). His collected poems were published at Rome in 404, when the poet was fifty-six. 'In the brilliance and vigour of their language, their picturesque style, and the new joy that, in spite of their asceticism, burns in them, they gave an impulse of immense force towards the development of Christian literature' (Mackail, *Latin Literature*, p. 272). This burial hymn of the Spanish writer is perhaps the earliest expression of the feeling that cremation is shocking to orthodox believers in the resurrection of the body. For a notice of Prudentius, see *Dict. of Christian Biogr.*, and an excellent piece of illustrative criticism in Raby, pp. 45-71.

Julian 291; Walpole 145; Trench 281 (who, however, prints a different selection of stanzas. In my selection, I have followed Walpole).

3 PIGNORA=children (lit. 'pledges'; *cf.* Herrick: 'fair pledges of a fruitful tree'); *cf.* Sedulius (*A solis ortus carmine*): 'Katerva matrum personat | collisa deflens pignora', and Mayor, *The Latin Heptateuch*, p. 198.—4 REPARATIO, renewal.—8 *Cf.* Longfellow's poem beginning: 'There is no death'.—10-12 MENTE, i.e., soul, as in 7, 54 (and so often). ALTI, heaven-born. COLLEGIA SENSUS, partnership in thought, spirit, and intelligence.—16 Prudentius, like Tertullian before him, had a rooted belief in a literal bodily resurrection: and indeed this is the N.T. doctrine. *Cf.* the lines in his 'Apotheosis' beginning *Nosco meum in Christo corpus resurgere*. GESTET, put on, wear.—21 *Cf.* John 12, 24^{59}, I Cor. 15^{36}.—27 SEQUESTRO=deposit. See Benoist and Goelzer

Dict. *s.v.*, and Sonnenschein on Plautus, *Rudens* 1018. CREDO not ' believe ' but ' entrust ' to Thy keeping, as in line 7.—30 Genesis 2^{7}. FACTOR as in the hymn of Hilary of Poitiers: factor coeli, terrae factor (δι' οὗ τὰ πάντα ἐγένετο, τά τε ἐν τῷ οὐρανῷ καὶ τὰ ἐν τῇ γῇ, to quote the words of the Nicene fathers).—28 GENEROSA, of divine origin; *cf.* 7, 21.—31 ISTIS, viz. reliquiis hominis.—36 AENIGMATA ' image ': plural for singular. ' God created man to be immortal, and made him to be the image of His own eternity ' (Wisdom 2^{23}). *Cf.* Mayor, *The Latin Heptateuch*, p. 161.

7 This poem, like the last, is taken from the *Cathemerinon* of Prudentius.—3 VIVUM, the soul; MORIBUNDUM, the body.—7 VEGETATA, vivified by a living principle.—9-16 *Cf.* Lucretius 2^{999},' ' cedit item retro de terra quod fuit ante | in terras, et quod missumst ex aetheris oris | id rursum coeli rellatum templa receptant '. [Bergman in his ed. of Prudentius in the Vienna Corpus (1926) prints these two verses in a very different form.] 10 ANIMAE LIQUOREM, the ethereal son)(*arida tellus*.—16 RETEXI (from retexo) = unwoven, i.e., dissolved: 2 Cor. 5^{1}.—21 GENEROSA, the nobler elements; *cf.* 6, 28. Horace *Sat.* II 2, 77-9 'quin corpus onustum | hesternis vitiis animum quoque praegravat una | atque affigit humo divinae particulam aurae '.—22 The notion of the body as the tomb of the soul (σῶμα σῆμα) is derived from the Pythagoreans.—26 GRAVE CAPTAT, i.e., clutches at the material element.—32 AMBITUS, pomp, parade, as in Seneca's ' relinque ambitum '.—36 GELIDUS SOPOR URGET: reminiscent of Horace's ' Ergo Quintilium perpetuus sopor urget '; but the language of the pagan poet is subtly adapted to a Christian setting. There are many echoes of Virgil and Horace in Prudentius.—43, 44 In mourning another's death, we anticipate our own; what the dead are, we shall be.—47 TUA PER VESTIGIA, in Thy footsteps. *Cf.* Luke, 23^{39-43}.—49 AMPLI, there is room for all there.—52 Genesis 3, 1 sq.—55 SACRARI, to be enshrined, and so become immortal. GENITALI SEDE, its native seat: *cf.* Wordsworth: ' the soul that rises with us, our soul's star, | hath had elsewhere its setting and cometh from afar . . . | from God, who is our home '.

8 This hymn—written in the metre of the Roman soldiers' songs, the trochaic tetrameter—is generally ascribed to Venantius Fortunatus (born 530), the friend of Gregory of Tours and Bishop of Poitiers. His memory survives for us in this noble hymn and the equally fine *Vexilla Regis*, and perhaps in one or two other hymns; but the bulk of his writings is mercifully sunk in oblivion (see *Dict. of Christian Biogr.*, s.v. ' Fortunatus '). Some authorities assert, though with little cause, that the author of *Pange lingua* was a fifth century writer, Mamertus, author of the ' de statu animae '. These two hymns, *Pange lingua* and *Vexilla Regis*, were (says Professor Saintsbury, *History of Criticism*, vol. i, 396) perhaps the earliest to attain that ineffable word-music of hymn-Latin, which is entirely independent of mere tune, mere setting, and which is not only equal to, but independent of, the choicest sound-music of either ancient or modern verse. ' The hymn

is retained, with a few ill-judged re-touchings, in the Roman Breviary' (Neale).

Julian 880; Walpole 164 sq.; Raby 90.

1 PROELIUM is changed in the Roman Breviary to *Lauream*—an easier but unnecessary lection.—2 SUPER=de, 'concerning', 'for'. The trophy is the Cross itself, carried in triumphal processions like the spoils of war in a Roman military triumph. *Cf.* Bede: 'salve tropaeum gloriae, | salve sacrum victoriae signum': Rufinus *in Symbolum*: 'unde sciendum est quod crux ista triumphus erat, tropaeum erat insigne: triumphus autem devicti hostis indicium est'; Cyril (*Cat.* 3, 40): 'It was the trophy of salvation, the cross of Jesus, that brought you together'.—4 PROTOPLASTI, *i.e.* Adam. In Prudentius (*Cathem.* 9, 10) Christ is said to have taken upon him our mortal nature 'ne gens periret primoplasti ex germine'. Similarly in [Cyprian] *de Pascha*: 'restitutum est templum in nomine protoplasti qui dictus est Adam'. FACTOR=creator: and constantly in patristic literature.—6 There was an old legend that the wood of the cross was cut from the tree in Eden. DAMNA LIGNI, i.e. the ruin caused by the tree, the fruit of which 'brought death into the world and all our woe' (Milton *P. L.*, I, init.). 7 ORDO here = scheme, plan. Perhaps a not unlike use of the word occurs in an early hymn sung at Terce: (God has granted the gift of eternal life to those) '*hoc gradientes ordine*' who walk according to the Christian rule, or plan of salvation mapped out for them.—14 Luke 2^{7}. 15 CRURA etc., the tight bandages discolour his legs.—16 LUSTRA . . . PERACTA, in apposition to *tempus*. TEMPUS CORPORIS, this earthly life. 18 IMMOLANDUS: *cf.* Hebr. 13^{10}: 'We [Christians] have an altar' (θυσιαστήριον); that is, the cross is the altar on which Christ offered himself up (see Westcott *ad loc.*). So in the words of an early Easter hymn: 'cujus sacrum corpusculum | in ara crucis torridum', and Walpole's note, *Early Latin Hymns*, p. 350. *Cf.* 9, 8 and *ara* in line 29 of that same hymn. The church historian Sozomen quotes the following line from the Sibylline Oracles: — ξύλον, ὦ μακάριστον ἐφ' ᾧ θεὸς ἐξετανύσθη.—22 There is a similar line in his *Carmina* ii: 'fertilitate potens, o dulce et nobile lignum' (and Raby p. 88).—25 FLECTE, that it may receive the body of Jesus. LAXA is the imperative.—28 PRETIUM SAECULI: repeated in the next hymn. So elsewhere *Pretium Mundi*. It may not be out of place to remark, here and elsewhere, one striking difference between Greek and Latin hymnists: whereas the former love to dwell on what God *is*, the latter dwell on what He has *done*. 29 NAUTA, says Walpole, 'is the cross floating over the waves of this troublesome world, and so forming a refuge'.

9 This hymn was apparently composed by Fortunatus, for use at the reception of a relic of the Holy Cross. 'There is no hymn that can be put beside that mournful and majestic song, the *Vexilla Regis*' (James Joyce in his 'Portrait of the Artist as a young man'). It was especially the Crusaders' hymn.

Julian 1219; Walpole 173; Raby 89.

2 Viz., the mystic cross (carried in procession) is ablaze with jewels. The characteristic symbol of the Orthodox Church was the Fair

Shepherd; of the Latin Church, the Cross. The inscription by Paulinus of Nola, placed under a cross at the entrance of a church, is worth quoting: ' Cerne coronatam Domini super atria Christi | stare crucem, dare spondentem celsa labore | praemia. Tolle crucem, qui vis auferre coronam '. For the adoration of the cross in ancient liturgies see *Dict. Christ. Antiqq.*, vol. i, p. 500. The VEXILLA (lit.= banners) are the insignia of Christ's passion-crown of thorns, nails, scourge, etc.—4 PATIBULO here=cruce. Properly the yoke fixed to the backs of criminals: Rich Dict. s.v. Bonaventura, *Laudismus*: ' pauper et egenus ivit | usque ad patibulum '.—5 CONFIXA agrees with *hostia*. VISCERA=body, as in Virg. *Georg.* 3, 559. VESTIGIA as often=pedes. 8 In Prof. Leo's text (Berlin 1881) *immolata est*.—9 QUO (patibulo) governed by *insuper*. *Cf.* John 19^{34}.—13 CONCINIT (Leo).—16 Not in Hebrew, LXX, or Vulgate of Psalm 96^{10}; but the words frequently appear in liturgical and other texts. In the *Psalterium Romanum* the reading was: ' Dicite in gentibus quia Dominus regnavit a ligno '. This is Jerome's first revision of the old Latin psalter; in the second revision it was very properly dropped. It was obviously a primitive Christian gloss, and occurs in a slightly different form as early as the epistle of Barnabas (?A.D. 79) ἡ βασιλεία Ἰησοῦ ἐπὶ ξύλου 18 PURPURA =blood.—19 ELECTA, a Deo.—23 STATERA: 23, 24 are given in Leo's text: *statera facta est corporis | praedam tulitque tartari*. The cross is compared to a balance. *Cf.* Adam of St Victor's *Exaltatio Crucis* 25: ' Christus in statera | crucis est distractus ', and again (29): ' crux est nostrae libra justitiae ' (=the cross is the balance to weigh our righteousness). *tartaro*: for this use of a word common in pagan mythology *cf.* 2 Peter 2^4. Orcus is used by the hymn-writers in the same way.—26 NECTARE (accusative)=nectar.—28 Isaiah 55^{12}: ' the trees of the field shall clap their hands '.—30 DE=propter, ' by reason of '.—31 VITA, Christ himself, the life of the world.—32-40 These two verses, though sometimes ascribed to Fortunatus, look like a later addition to the original text.

10 The authorship of this grand but rugged hymn is unknown; I should hesitate to put it later than the 7th century. It has been remarked that it is the ultimate source of inspiration for the many hymns relating to the New Jerusalem.

Julian 1199; Trench 317; Walpole 377.

1 PACIS: on the supposition that the name was originally Hebrew, two explanations are possible: (i) foundation of peace; (ii) possession of peace. In Assyrian, Arabic, and Syriac the initial syllable is given as *ur-*, and Sayce thinks the name originally meant ' city of [the god] Salim ' (U-ru-sa-lim).—3 ' As a bride [is adorned] by her bridesmaids ' or attendants. Various readings of this line appear in the editions. Trench gives: *et ab angelis ornata velut sponsa nubilis* ', which is certainly smoother, and for that reason more likely to be work of later scribes. ' Proclivi lectioni praestat ardua '.—4-7 Compare Rev. 21.—8 VIRTUTE MERITORUM: contrast the Pauline doctrine: ' by grace ye are saved, not by works, lest any should boast ' (Ephes. 2^8), and that is the basic doctrine of the Reformation.—10 This beautiful stanza has been

translated by Neale into English as beautiful as the original. *pressuris* is here used literally; more often used metaphorically=tribulation, e.g., John 16^{33} (in the Vulgate). *Cf.* on 13. 4.—13 Modelled on Isaiah 28^{16}. For the words *angularis lapis* see Hilary of Poitiers: 'dextra Patris, mons et agnus, angularis Tu lapis' (Χριστός, ὁ λίθος ὁ ἀκρογωνιαῖος, says Chrysostom); Ephes. 2^{20} (with Armitage Robinson's note).—14 A difficult line, translated by Walpole thus: 'which in the framework of the wall is bonded into both'.—15 SION, the Church militant, as in the first line *Hierusalem* was used of the Church triumphant.—17, 18 CANORE, from canor, a substantive agreeing with *jubilo* used adjectivally. But there is another reading *canoro* (adj. agreeing with *jubilo* used as a noun. FAVORE=gaudio.—19 EXORATUS, in answer to our supplications. I have followed Phillimore in omitting two stanzas often printed at the close of this hymn.

11 The authorship of this celebrated poem is unknown. Some authorities (Prof. Phillimore, for example) assign it to Rabanus Maurus (9th century); some have ascribed it to Ambrose, but this is improbable, for no *ancient* writer quotes it as his; others to Gregory the Great—a better suggestion, yet there is no external evidence in favour of this theory; others again have actually claimed Karl the Great as the author, but this belief is based on legend. The question is unlikely to be solved. What we do know is that the hymn is not found in any MS earlier than the 10th century; and if we assign its composition to the 9th we shall probably not be far wrong. It should be compared with the other hymn to the Holy Spirit, 'Veni, Sancte Spiritus' (no. 17 in this collection), the authorship of which is also disputed.

The translation by Dryden is well known. This is the only hymn to find a place in the Book of Common Prayer (Brightman, *The English Rite*, pp. xxxiv, cxxxiii).

Julian 1207; Trench 186; Walpole 373; Raby 183.

2 PARACLITUS: this is the only place in these hymns where the word is pronounced (as in the original Greek) with the accent on the penultimate syllable. Elsewhere Paráclitus.—7, 8 FONS VIVUS: *cf.* John 7^{38}. IGNIS: Luke 12^{49}. CARITAS: Romans 5^{5}. UNCTIO: 1 John 2^{20} and ^{27}.—9 SEPTIFORMIS MUNERE: *cf.* the Collect in the Prayer Book Order of Confirmation: 'increase in them Thy manifold gifts of grace; the spirit of wisdom and understanding; the spirit of counsel and ghostly strength; the spirit of knowledge and true godliness; and fill them, O Lord, with the spirit of Thy holy fear.' Seven: the number of completeness: *cf.* Primarius, 'septenario numero saepe universitas figuratur', and Isaiah 11^{2}. Flacius Illyricus: 'Tu septiformis gratiae | dans septiforme donum'. Trench quotes examples from Gregory the Great, *Mor.* 35^{15}, Anselm in a sermon on the Beatitudes, and Hugh of St Victor. In the Apocalypse the constant occurrence of the sacred 'seven' strikes every reader: Swete Introd. p. cxxx. The astrological origin of the number seems obvious.—10 DIGITUS: *cf.* Matth. 12^{28} with Luke 11^{20}. A comparison of these two texts, taken with various passages from O.T., show how *digitus Dei* came to be

identified with *Spiritus Dei*: see August. *de cat. rud.* 20 (and Christopher's note there).—11 The *two*-fold office of the Paraclete, kindling and illumination, is here spoken of: *cf.* Adam of St Victor: 'fac ferventes in Te mentes | flamma Tua divite'.—13 SENSIBUS, as so often=thoughts: so in 2, 29.—15, 16 Repeated from 5, 23-24.—23 The doctrine of the 'double procession': *cf.* the Nicene Creed 'proceeding from the Father and the Son'. For the history of the *Filioque* clause (as it is termed), over which occurred the futile and undignified squabble between the Eastern and Western Churches, see Burn, *Introd. to the Creeds*, and Bindley, *Oecumenical Documents*. It is referred to by Bernard, *de Consideratione* 3, 4. A reconciliation between East and West was attempted at the Council of Florence (A.D. 1439), but it failed.

12 This hymn is the work of Peter Abelard (1079-1142), that brilliant and tragic figure whose memory the world will never let perish. He is the outstanding figure in the intellectual life of his age—'cui soli patuit scibile quidquid erat'. The best short account of his life and work will be found in R. L. Poole's *Medieval Thought and Learning*^{2}, chap. 5. The present hymn forms one of a collection made by Abelard for the monastery of the Paraclete, of which his wife Heloise was the foundress.

Julian 846; Raby 323.

2 CURIA SUPERNA, the heavenly city (*cf.* line 5): for *curia* see 15, 10. 4 *Cf.* 1 Cor. 15^{28}.—7 *Cf.* Psalm $37^{4,7}$.—18 SION, genitive.—23 JUBILI here=jubilationes. But there is also a technical sense of the word, which may perhaps be noticed here. The singing of Alleluias comes from the liturgy of the Synagogue, where it was used in the case of certain Psalms. From very early times the Alleluia chant was what is known as 'melismatic'; the singing in 'melismata' was called *jubilare*, and the melismatic melody a *jubilus*. Jerome defined the word in his commentary on the Psalms: 'jubilus dicitur quod nec verbis, nec syllabis, nec litteris, nec voce potest erumpere aut comprehendere quantum homo Deum debeat laudare'; Cassiodorus, in his exposition of the 104th Psalm, says: 'Hoc [viz., the long-drawn-out *Alleluia-jubili*] sanctis festivitatibus decenter accommodatum; tanquam insatiabile bonum tropis semper variantibus [=ever-varying *melismata*] innovatur'. Such passages, and they could be added to, show that the Alleluia Jubilus was an independent and extremely florid chant not accompanied by a text.—26 Taken from Ephes. 4^{6} (one God and Father of all) ὁ ἐπὶ πάντων καὶ διὰ πάντων καὶ ἐν πᾶσιν.—27-8 EX QUO SUNT (omnia): the Father is the source; PER QUEM, the Son is the agent; IN QUO, the Spirit is the indwelling power.

13 This hymn, though sometimes erroneously attributed to Augustine, was composed by Peter Damian (Damiani), that stern ascetic and reformer of the 11th century. He became Cardinal-bishop of Ostia in 1057. Besides the present hymn, the finest of all his compositions, he wrote a considerable body of Latin verse, as well as the dreadful *Gomorrhianus*, an unsparing attack on the immorality of the

time. Consult Milman *Hist. of Lat. Christianity*, vol. iii. ' Justly famed for his saintly life, Petrus peccator (as he styled himself) stands in the main for the monastic tendency to think more highly of practical religion than of intellectual attempts to explain and justify the faith '. (Cambridge *Medieval History*, vol. v, 792). Dante places Damiani among the contemplative spirits in the heaven of Saturn (*Paradiso*, cant. 21, 43-139) and represents him as inveighing against the luxury and self-indulgence of the prelates of that day.

Julian 13, 278; Trench 317; Raby 254.

2 The thought here, once again, is that of the body as the prison-house of the soul: *cf.* 7, 22.—3 GLISCIT (lit.=swells, increases) here ' burns with desire '.—4 PRESSURIS: *cf.* 10, 10. Post-classical: the usual rendering of the old Latin versions for θλίψεις. The Vulg. translates the Greek word now by *pressurae*, now by *tribulationes*.—5 For RELIQUIT some edd. prefer *deliquit*; *cf.* ' ignosce quod deliquimus ' in the hymn beginning *Rex gloriose martyrum*. 6 *Cf.* Dante (*Inferno* v, 121-3): ' nessun maggior dolore | che ricordasi del tempo felice | nella miseria '. Dante may have borrowed the thought from Boethius (*de consol. philos.* 2^4,) ' in omni adversitate fortunae infelicissimum genus est infortunii fuisse felicem et non esse ', which Rolle abbreviates thus: ' nihil infelicius quam fuisse felicem '. Chaucer appropriates the sentiment in *Troilus* 3^{1625}; but it is as old as Pindar (*Pyth.* $4^{510-512}$) whence it descended to Thucydides 2^{45}§5). Tennyson's imitation is familiar: ' A sorrow's crown of sorrow is remembering happier things ', which may be compared with Keats' words: ' But were there ever any | writhed not at passéd joy? '—7 PROMET, utter, express. 8 TRICLINIA. In classical writers the word *triclinium* signifies properly a combination of three dining-couches arranged to form the three sides of a square (Rich, *Dict.* s.v.). The idea of the heavenly banquet comes out boldly in Bernard of Morlas, *de contemptu mundi*: it was doubtless suggested by certain passages in the N.T., e.g., Matth. 8^{11}, 26^{29}; Rev. 19^9. 12 LUES=slush; and so generally of any defilement, as in 16, 4.—13, 14 *Cf.* Rev. 7^{16}, and Watts' hymn: ' There everlastingly spring abides, and never-withering flowers '.—17 PIGMENTORUM, perfumes as in Jerome *in Hierem.* 2^{23} ' frustra suavissimi odoris pigmenta confertis '.—18 FLORIDORUM, garlanded with flowers.—19 Horace's ' mutat terra vices '.—22 Borrowed from Matth. 13^{43}.—24 PROSTRATI HOSTIS=Diaboli.—26 SPIRITALIS as in 11, 8. Post-class=spiritual)(material. The spelling *spiritualis* dates from the 11th century.—28, 29 These two lines have quite a Platonic ring about them, especially the second. Plato with his vision of Beauty, Aristotle with his account of the crowning joy of contemplation, Augustine on the vision of God, the great writers of the Middle Ages with their eyes fixed on the Ideal,—all these meet together in anticipating the words of the prophecy, ' His servants shall serve Him and they shall see His face; they shall behold Him as He is ' (Rev. 22^4; 1 John 3^2).—31 The souls of the redeemed are, like God, unchanged, unchanging.—34 PERENNE ESSE= everlasting existence. *Esse* is accus., as *transire* is nominat. (both words used as nouns). For a like use of the infinitive, *cf.* Adam of St Victor's Trinity Sequence: ' simplex esse, simplex posse, simplex

velle, simplex nosse (=One in being, one in power, one in will, one in knowledge).—36 Another reading of this line is *immortalis vigor aurae*.—37 Those who know the omniscient God share in His omniscience.—43 Drawn from Matth. 24^{28}. The idea is this: where Christ is, there His saints will be gathered, even as eagles assemble to their prey (Trench).—47 Similarly in Alanus ab insulis: ' hic splendor noctem, saties fastidia nescit ', and Adam of St Victor: ' fruuntur nec fastidiunt '.—50 CONCREPAT, as in 4, 14.—51 PRAECONIA, public praises. Similarly in Thomas Aquinas' Corpus Christi hymn: ' ex praecordiis sonent praecordia '.—53, 4 One is perhaps reminded here of Virg. *Georg.* 2, $^{490-2}$. See the *Peristephanon* 14 (the spirit set free from the body) ' miratur orbem sub pedibus situm, | spectat tenebras ardua subditas | ridetque solis quod rota circuit, | quod mundus omnis volvit et implicat | rerum quod atro turbine vivitur, | quod vana saecli mobilitas rapit '. And compare the fine lines in Lucan 9, $^{1-14}$. 57 DONATIVI, a gift distributed to soldiers for good service. The military metaphors here and in the next line may be noted: thus in 59 EMERITO =one who has served his full term in the army. ' The saints of God, their conflicts past | and life's long battle won at last, | no more they need the shield and sword '.—60 MEREAR. Though the earlier doctors of the Church would have insisted on the truth that the divine gifts, being freely bestowed, do not depend on any supposed merit in man, yet the doctrine of salvation by works seems early to have superimposed itself on the primitive evangel. The word *mereor* does not of itself necessarily mean ' deserve '. In ecclesiastical Latin it is well to remember this, for in many places the notion of ' merit ' or ' desert ' does not come in. The meaning is properly to gain or win a benefit sought: thus Jerome (on Ezekiel 3) mereri misericordiam=to obtain mercy. Even in classical writers this sense is not infrequent: e.g., in Quintilian: merere odium=encounter hatred. The sense of personal merit tended to drop out of the word in the more evangelical writers. The constantly recurring *mereamur* in ancient prayers and collects is a case in point: and *cf.* Bernard of Morlas's ' flendo merebere coelica festa '; Ambrose's hymn *Jam surgit hora* with its words ' votisque praestat sedulis | sanctum mereri Spiritum'. Again in an anonymous hymn we find ' aeternis ut mereamur | Te laudibus concinere '; and elsewhere ' latronis en confessio | Christi meretur gloriam '. In one of Leo the Great's sermons we are exhorted to almsgiving ' ut misericordiam in judicio mereamur invenire '. For further information on this elastic word see Maitland, *The Dark Ages*, p. 425 (ed. 1890), and Bright, *Sermons of Leo*^{2}, . 188.

14 This hymn is of great antiquity, though its actual date and authorship are unknown. Of course it has, at one time or another, been attributed to Ambrose. Daniel says it may be found in old breviaries everywhere, but in a mutilated form. The number of English renderings and paraphrases is unusually large.

Julian 94; Walpole 356.

4 ULULAT, an onomatopoeic word: Virg. Aen. 6, 257 (of the barking of hell-hounds).—6 In the words of the *Te Deum*: ' devicto mortis

aculeo ' (in itself a fine expression).—8 TARTARO: see 9, 23.—9 LAPIDE =sepulchro.—11 Some edd. give the form *Nobile* for the ablative here. 15 QUIA is frequently employed by ecclesiastical and late writers to introduce (like ὅτι) a scripture quotation—here, Matth. 28^{7}. It corresponds to our inverted commas.—21 BLANDO: this word (a favourite with Silver age poets) here=' charming ', in the Miltonic sense (e.g., *P.L.* 8^{2},) of ' possessing a spell '.—24 QUANTOCIUS, post-classical, but found in the Vulg., Lactantius, and elsewhere.—33, 34 Not an easy passage, if the reading of the text is kept. Mone conjectures *mittit radios*=the sun casts its beams upon the world (mundo). 37 OSTENSA VULNERA, the so-called accus. absolute, ' when the wounds . . .' *sibi*=apostolis. I take *fulgida* with *carne*, and find a parallel in Charles Wesley's hymn: ' Those dear tokens of his passion | still his dazzling body bears '.

15 Probably but not certainly written by Bernard of Clairvaux (1091-1153), the Church's ' doctor mellifluus ', founder of a great Abbey, and instigator of a great Crusade (see Milman, *Hist. of Latin Christianity*, vol. iv). 'As Augustine was the father of Western theology, Bernard was the father of Western mysticism. The ardour of his spiritual emotion burst from his innermost soul in immortal songs. His *Salve caput* peals like the music of an organ, uniting the power of its sublime subject with the natural force of perfect religious fervour and of a poetic genius of unearthly splendour ' (Rudolf Sohn, in his *Kirchengeschichte im Grundriss*). Perhaps no man, said Trench, during his lifetime ever exercised a personal influence equal to Bernard's. His greatest literary work is the treatise *de Consideratione*; but several of his hymns—or the hymns attributed to him, notably *Jesu, dulcis memoria** —have an abiding place in the Church's treasury. The verses here printed are taken from what is known as the ' Oratio rhythmica ad Christum de cruce pendentem ', a long poem in seven sections, each complete in itself. I have chosen the final, and the finest, section.

Julian 136, 989; Trench 139.

2 SPUTIS (plural): *cf.* 8^{19}.—10 CURIA, as in 12, 2.—11 VIROR, lit.= verdure, freshness. A rare word: *cf.* in the hymn *Telluris ingens conditor*, ' mentis perustae vulnera | munda viroris gratia '.—14 DEFECTUS here = swoon, weakness. *Cf.* Adam of St Victor's *O Maria, stella maris*: ' munus nobis da salutis | in defectu constitutis '.—19 INTERSIGNO, a late word, first (?) used by Gregory of Tours (=signe fait au milieu: Benoist and Goelzer).—30 PAUSA: though this verb (intrans.) is mainly used by the late writers, it occurs in Vulg.—32 INTERPONI, viz., to share thy sufferings.—43 TREMENDA again in 22, 22.

16 The author of the satiric poem, *de contemptu mundi*, from which these four extracts are taken, was Bernard of Morlas (not Morlaix in Brittany, though this mistake is often made), who became a monk at Clugny under Peter the Venerable, to whom the poem is dedicated: date somewhere about 1150. This remarkable work consists of nearly 3,000 dactylic rimed hexameters. Each hexameter is divisible into three parts, between which a caesura is inadmissible. The difficulty

* See Appendix.

of composing so long a poem in so exacting a metre must have been enormous; the writer himself declared that, but for a special inspiration, he could not have undertaken the task. Trench speaks of these lines presenting ' as unattractive a garb for poetry to wear as can well be imagined ', a judgement with which it is hard to concur. The nervous force and rapidity of the best portions of this great poem seem to me wonderfully effective; they are suffused with a singular sense of *awe*—one of the chief factors in all religion—and, at times, with an almost unearthly beauty.

Julian 533, 137; Trench 310; Raby 317.

4 LUES: *cf.* in Ambrose's hymn ' ut abluat mundi luem ' (of the Incarnation).—6 REFECTIO, spiritual refreshment—the ' tempora refrigerii ' of Acts 3^{19}.—7 *Cf.* 12, 15.—14 LUMINA, as in Augustine *Conff.* 2^{10} (justice and innocence are lovely and seemly) ' honestis luminibus ' (=to eyes that see aright); Juvencus 2^{761}, ' lumina mentis '; below, 33, 34.—16 AUCTOR IN ORE: Rev. 22^{4}. ' I hope to see my Pilot, face to face ' (Tennyson). For *auctor* (=Christ) *cf.* Fortunatus' hymn beginning ' Tibi laus perennis, Auctor '.—21 LUBRICA: 3, 12. The notion of danger adheres to the word, as in Pliny Epp. 3, 4: ' in hoc lubrico aetatis '.—22 MEREBERE: see on 13, 60.—27 TONANTIS, lit. ' of the Thunderer ', i.e. God. Borrowed from pagan writers: ' Jupiter Tonans '.—28 RATA in the sense of ' fixed ', ' unchangeable ', ' sure '.—31 CINIS: Genesis 18^{27}. ' I am but dust and ashes, but God is my portion '. See next line but one, and *cf.* Psalm 73^{26}.—40 CONJUBILATIO: *cf. conjubilantur* below. *personat* rings aloud; *ipsi*=to Christ. *Cf.* Jeremiah 31^{7}: ' personate et canite et dicite '.—42 PYROPO: here a kind of garnet: so in Ovid *Metam.* 2^{2}: ' flammasque imitante pyropo '. *Cf.*, in a general way, the verses in Rev. 21. The Church of the redeemed is made up of living stones, most precious, of which Christ is the jewel above all price.—52 SPECIALIS, individual—SOCIALIA shared in common.—53, 4 MARTYRE, CIVE: collective, like *milite* in 14, 10.—58 STANS DUCE, like *principe stantia* just above. Not only the hosts of the redeemed, but even the halls of heaven where they dwell, have their ' standing ' in Christ.

17 The combined dignity, tenderness, and grace of this lovely sequence combine to make it one of the masterpieces of ecclesiastical poetry. In hymns such as this, ' the Latin verse of the middle ages held its own against the vernacular languages of Europe; it was only when it was consecrated to the service of the Church that that verse became immortal ' (Sandys, *Hist. of Classical Scholarship*, vol. i, p. 530). The *Veni Sancte* was obviously influenced by previous poems on the same inexhaustible theme, in particular by the *Veni Creator*. Written in trochaics, it is so constructed that every third line ends in *-um*; yet it is not monotonous. The poem has been attributed to all sorts of people —among them King Robert II of France*, Innocent III, and Stephen Langton. Prof. Phillimore, in his collection of Latin hymns, ascribed it to the first; but in a letter to me, written shortly after its publication (the letter is dated June 8 1926), he writes as follows: ' I wrongly

* See art. in Julian, p. 967.

followed Chevallier and others in the attribution to King Robert of France, but it so happens that Grattan Flood, in a recent number of the *Tablet* [May 22 1926] proved pretty conclusively that it was written by Cardinal Stephen Langton († about 1228)'. Mr. F. M. Powicke, in his recent (1927) monograph on Langton, would agree with Flood on the evidence in favour of Innocent see Raby p. 343. The hymn is one of the four Sequences retained in the Roman Missal of 1570.

Julian 1212; Trench 198; Raby 343.

2 CORTUS. late Lat. for *dominus*: The adv. is formed from the noun, like fundītus, radicītus. — 9 *refrigerium* = refreshment. *Cf.* Tertullian *Apol.* 40, 'merito aeterni supplicii et spe aeterna refrigerii'; Cyprian *de mortalitate* 17, 'ad refrigerium justi vocantur, ad supplicium rapiuntur injusti', and above, 16, 6. The idea embodied in the word may have found its way into Christian literature from the early Christian epitaphs which reproduce the ψυχρὸν ὕδωρ (an Orphic phrase) of the pagan epitaphs. Here is one of the latter: *ψυχρὸν ὕδωρ δοίη σοι ἄναξ ἐνέρων Ἀΐδωνεύς* (= *Dominus te refrigeret*, J. A. Stewart, *Myths of Plato*, p. 161. Read Newman's poem 'Refrigerium' beginning *They are at rest.* SUFFRAGARIUM see on 11, 9. — 17 IS LOCATED if taken together as equiv. to 'illuminatum' balances *innoxium*. Most edd. read, however, *in homine*, which seems wrong [French keeping *in homine*, would change, *nihil* to *quidquid*, but this is unsatisfactory]. — 29 The genitive is descriptive: 'an end *consisting* in salvation'.

18 This Sequence* is counted among the best compositions of its author, Adam of St Victor (12th century), the most prominent and most prolific of the Latin hymn-writers of the Middle Ages. It is absurd to speak of him, as did Dr J. M. Neale, as 'the greatest Latin poet not only of mediæval but of all ages'; but he was a man of great talent, and though his poetry never reaches the highest level of lyrical beauty, we can but admire his fluency, his extraordinary skill in versification and the frequent felicity of his phrasing. The lyrical spontaneity of Adam's finest work seems (to me) in singular contrast to the hammered efficiency of — say — Guido de Bazochis. Rhythmical verse, according to Raby, reached in his Sequences 'its greatest formal perfection'. But it is manner rather than matter that distinguishes his poetry.

Julian 15, 513; Trench 55; †Wrangham vol. i, 176; Raby 351.

3 SUCCESSORIS for this word, line 10 of the hymn beginning *Hymnum canamus gloriae*, 'hunc [Christum] prosecuti lumine | laeto petentem

* The prolongation of the last syllable of the *Alleluia*, which was done in order to give the deacon time to reach the pulpit to chant the Gospel, was called a 'sequence'. Later on some words were put to this cadence, and this became what we now mean by a 'sequence' or 'Prose', as it was sometimes called, because, in its early stage rhythmical prose was the medium). The Sequence is ascribed both to Alcuin and to Notker the Stammerer (Abbot of St Gall, 9th century), but it was left for Adam of St Victor to bring the art of Sequence writing to its highest development. — *See Introd. to the Hist. Ed. of Hymns A. & M.*

† *The Liturgical Poetry of Adam of St Victor*, translated with short notes by D. S. Wrangham; in 3 vols.: London, 1881.

sidera '.—7 PROTOMARTYR, ἀρχή μαρτύρων, *primum martyrem Christi*, as Cyprian calls him. *Cf.* Fulgentius' couplet in Stephen's honour: 'tu per Christum hebetatam primus transis romphaeam, | primum granum trituratam Christi ditans aream '.—LEVITA=diaconus. Bingham, *Antiquities*, vol. i, 281, (deacons) ' are commonly distinguished from priests by the name of ministers and Levites '. In one of Jerome's letters we read: ' Episcopi, et sacerdotum inferioris gradus ac Levitarum innumerabilis multitudo.'—11-13 Acts 7^{51-54}.—18 Matth. 3^{7}.—19 AGONISTA, a combatant for a prize in the games (Greek ἀγωνιστής). So in the title of Milton's drama ' Samson Agonistes '=champion, wrestler.—24 Rev. 2^{9}.—26 Rev. 3^{14}.—28 CORONATI, a play on the name (Stephen—στέφανος=crown). 31 NON MARCENTI: *cf.* 1 Pet. 5^{4} τὸν ἀμαράντινον τῆς δόξης στέφανον—a crown of amaranth (Milton *P.L.* 3^{353}. ' immortal amarant '), a flower supposed never to fade, and therefore symbolic of immortality.—34 NATALIS ' birthday ', viz., day of martyrdom. Similarly in Jerome *Ep.* 31 the festival of Peter's martyrdom is called his ' natalis ', the true birthday of the soul.—37-40 Acts $7^{55,56}$.—43 The passage in the Acts referred to here is the only place in N.T. where Christ is represented as *standing* on the right hand of God. As judge, he *sits*; as champion and helper of his people, he *stands*. So in the Collect (Book of Common Prayer) for Stephen's martyrdom: ' who prayed for his murderers to thee, O blessed Jesus, who standest at the right hand of God '.—55, 56 Acts 7^{59}.

19 Another fine hymn by Adam of St Victor. Symbolism is introduced in noticeable degree: it was an age of symbololatry.

Julian 1095; Trench 204; Wrangham.

1 LAUREATUS: the laurel was, to a Roman, the symbol of victory in battle. So in Prudentius *Perist.* 12, 6 ' superba morte laureatum '. STOLA: Rev. $7^{13,14}$; 19^{8}.—2 SENATUS: *cf.* use of *curia* in 12, 9.—7 ORDO, i.e., apostolicus: Matth. 19^{28}.—11 ARCHITECTUS, Christ, the supreme Architect, who is Himself the crown of the edifice.—14 TROPAEI: *cf.* 5, 22.—16-18 From Psalm 19^{1-4}. Here with a spiritual application. Each day transmits the gospel tidings to the next, each night to its successor.—19 Matth. 11^{39}.—24 DEI-HOMINIS taken together=the God-man (as in 20, 10 ' Verbum-caro '). Adam evidently likes this combination: it occurs three times in his hymn *Potestate non natura*. 25 PARANYMPHI=sons of the bridechamber, υἱοὶ νυμφῶνος (Matth. 9^{15}), that is to say ' the wedding guests '. In his *Annunciation* Sequence, Adam introduces the angel Gabriel as the ' paranymphus ', as it was the duty of the chosen ' bridesman ', at Pagan weddings, to conduct the bride to the marriage.—28 From *Ephes.* 5^{27}.—33 For NESCIA + gen., *cf.* line 18 of the hymn *Deus qui certis legibus*, ' somnus curarum nescius '.—37 Rev. 2 1^{14}.—40 Compare Augustine *Enarr. in Psalm.* 86^{2} ' quare sunt portae apostoli ? quia per ipsos introimus ad regnum Dei'.—43-8 The 12 oxen round the molten sea, constructed by Solomon, are types of the apostles who tread out the corn to winnow the chaff. *Cf.* Matth. 3^{12}: ' He will throughly purge his floor '. Here and in the next verse Adam discerns in the old law and ritual a type of good things to come. Exegesis of this sort, frivolous as it appears nowadays,

was dear to the medieval mind, as it was to the Patristic writers of an earlier date.—57 FINALIS SENTENTIAE, the Last Judgement.—60 TRIBUNAL is a Vulgate word for the judgement seat of Christ (the βῆμα of N.T.), and is frequently found in later authors.

20 This noble composition is the work of the greatest of the schoolmen*, Thomas Aquinas (1225-1274), and obviously suggested to him by the opening words of the earlier *Pange lingua* by Fortunatus. Its clear-cut doctrine is characteristic of the ' Doctor Angelicus ', whose *Summa* is one of the authoritative dogmatic treatises of the Roman Church. It is worth remarking how Aquinas, not only in this hymn, but still more in the great *Lauda Sion*, after stating the orthodox doctrine of Transubstantiation with all sharpness of definition and dogmatic precision, suddenly drops the schoolman and melts into evangelical tenderness: ' Bone Pastor, panis vere, | Jesu, nostri miserere; | Tu nos pasce, nos tuere, | Tu nos bona fac videre | in terra viventium. | Tu qui cuncta scis et vales, | qui nos pascis hic mortales, | tuos ibi commensales | cohaeredes et sodales | fac sanctorum civium '. Date of composition, about 1263. Erasmus could write thus of Thomas: ' meo quidem animo nullus est recentiorum theologorum cui par sit diligentia, cui sanius ingenium, cui solidior eruditio'. Dante appears, in his later years, to have been a deep student of his works. *Cf. Paradiso*, cantos 10, 11, and many other places.

Julian 878; Neale, *Mediaeval Hymns* 179 (ed. 1867); Raby 408.

1 MYSTERIUM here=sacrament. It was used also of the ' secret ' of Christ's miraculous conception, and of the profound ' mystery ' of the Trinity. For an ample discussion of the Greek μυστήριον, from which. it is transliterated, see Armitage Robinson's ed. of the *Ephesians*, p. 234 sq.—2 IN MUNDI PRETIUM λύτρον ἀντὶ πολλῶν, Mark 10[45]; and *cf.* Westcott on Hebrews, p. 295 sq.): the same words appear in Fortunatus' ' neu pretium mundi vilia saxa premant '.—6 INCOLATUS: genitive sing. Christ was but a sojourner in this world—deus absconditus inter homines. For the word *cf.* Peacham's *Philomela*, '(anima) crebro fundens lacrimas sub hoc incolatu '.—11 SENSUS, as previously, in plur. (so line 15)=mind, thoughts; though perhaps here in its more obvious signification.—13 CERNUI=downcast, with awe (lit.=face downward), expressive of humility. Not infrequent in the hymns. It is a Virgilian word: Mayor, *The Latin Heptateuch*. p. 174.—18 PROCEDENTI AB UTROQUE: the holy Spirit. *Cf.* on 11, 23.

21 This liturgical masterpiece is usually ascribed to Jacopone da Todi (? 1230-1306). The influence of the Franciscan movement, with its emphasis on the *love* of God, is seen in this hymn, with its ' supreme expression of love and compassion '. Lockhart, in his *Life of Scott*, tells

* The services of the Schoolmen to philosophy have been, at least from Bacon's time onwards, perhaps unduly depreciated; it is now, in certain circles, the fashion to overestimate them. Yet I should be sorry for anyone who could rise from the study of, say, the *Summa Contra Gentiles* of Aquinas, without some enrichment of his intelligence. Luther early raised the standard of revolt against the Scholastic theology: see Lindsay, *Hist. of Reformation*,, vol. I p. 479 sq.; Sidgwick, *History of Ethics*, pp. 137 sq.

us how, in his last illness, the great novelist might be heard murmuring some of the Latin hymns he loved so well. Almost the final words he uttered were from the *Stabat mater*. Frequently set to music, e.g. by Palestrina, Rossini and Dvorak. Though long popular, it was not incorporated into the Roman breviary till the early 18th century. For a brief notice of Jacopone see Gebhart, *Mystics and Heretics in Italy*, chap. 6, and Symonds, *Renaissance in Italy*, vol. iv, pp. 247 sqq., and Appendix 4, where are given some renderings of Jacopone's Italian hymns.

Julian 1081; Raby 429.

6 Luke 2^{35}.—9 UNIGENITI=μονογενοῦς: Hort, *Two Dissertations* (note D).—46 The writer is thinking of John 19^{13}, and perhaps of Hebrews 13^{13}.—46 RECOLARE=meditate upon, contemplate. *Cf.* 'When I *survey* the wondrous cross'; Vincent of Lerins, *Commonitorum*, 'res profecto ad discedendum utilis et ad recolendum necessaria'.—50 INEBRIARI: Jerome *in Hierem.* 6^{24} 'Dominus inebriat animam lassam sive sitientem'; Bonaventura (*Office of the holy cross*) 'haec omnia nos satient | et dulciter inebrient'. *Cf.* note on 3, 24, and in a prayer of Anselm 'inebria cor meum sobria ebrietate amoris Tui'.

22 The Franciscan, Thomas of Celano (13th century), the biographer of Francis of Assisi, is generally regarded as the author of this, the most majestic of all medieval poems and Sequences. It may originally have been intended for an Advent hymn, but it came to be used as a Sequence in the *Missa pro defunctis*. The two-syllabled rime is extraordinarily effective and impressive; a sense of boding and of dread is felt in every line. In the early days of Christianity the dominant thought in men's minds was that of the παρουσία or Second Coming—a day of joy, when Christ should return to his own; but, as the Parousia was delayed, so the hope inspired by it faded. The Church of the Middle Ages too often held up before men's eyes the Vision of the Great Judgement, and the terrors of an everlasting Hell. Love had given place to fear. See Lecky's *History of Rationalism*, i, pp. 315 sq. One is reminded of the recurring refrain of the *Responsorium*: 'libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra'. If the first two verses of the *Dies Irae* be written as a single line and the last syllable omitted, we have the same metre as Tennyson's *Locksley Hall*. The *Dies Irae* is one of the five Sequences universally used in the Roman Church since the Council of Trent.

Translations of this unapproachably grand and mournful poem are all but innumerable; Sir Walter Scott's condensed rendering of it in twelve lines is embodied in the *Lay of the Last Minstrel*. *Cf.* Milman, *Hist. of Latin Christianity*, vol. ix, chap. 4; Warren, *The Dies Irae* (1897).

Julian 295; Trench 302; Raby 443.

1 *Cf.* Zephaniah, 1^{15} sq. (Vulg.). This passage is worth quoting, as the origin of the hymn: 'Dies irae, dies illa, dies tribulationis et angustiae, dies calamitatis et miseriae, dies tenebrarum et caliginis, dies nebulae et turbinis; dies tubae et clangoris super civitates

munitas, et super angulos excelsos. Et tribulabo homines, et ambulabunt ut caeci quia Domino peccaverunt '. And the student should compare with the *Dies Irae* itself a much earlier hymn on the Last Judgement beginning *Apparebit repentina dies* (text in Gaselee's *Oxford Book of Medieval Latin Verse*), and the concluding stanzas of an impressive poem (? 12th century) on the same topic, beginning ' cum revolvo toto corde '. I quote a single verse: ' Terret me die terroris | irae dies et furoris, | dies luctus et moeroris, | dies ultrix peccatoris '. Text in Mone, *Hym. Lat. Med. Aevi*, vol. i; selections in Trench, pp. 239,292.—3 SIBYLLA: Jewish prophet and pagan Sibyl alike witness to the coming of the Judgement Day. The Sibylline Oracles, as they were called, are known to be forgeries, but in former times they were constantly appealed to as authoritative. Augustine *de Civitate Dei* 18, 23 (with Welldon's n.); Charles' *Apocrypha and Pseudepigrapha*, vol. ii, 368 sq.; Fairweather, *Background of the Gospels* p. 243.—13 LIBER: for the book of judgement see the *Testament of Abraham* (Charles, *op. cit.*), Rev. 20^{12} (Charles). The right interpretation of the ' books ' (plural) is given by Augustine in *de Civ. Dei*, 20, 14. 20 PATRONUM=protector, advocate, as in 23, 46. *Cf.* John 2^{2}: ' we have an advocate with the Father, even Jesus Christ ', where the word in Vulg. is *advocatum* (Greek παράκλητον). There is a striking resemblance between certain phrases of the *Dies Irae* and a poem by Radewin quoted by Raby, *Christian Latin Poetry*, p. 447.—33 DIEM RATIONIS=day of reckoning: *cf.* Romans 14^{12} (Vulg.): ' unus quisque nostrum pro se rationem reddet Deo '.—38 Luke 23^{42-43}.—43, 44 Matth. 25^{23}.—49 ACCLINES, i.e., bending low.—51 GERE CURAM, like ' gerere tutelam ' (+gen.) in the *Digest*. These words occur again in Adam of St Victor's Sequence (on Andrew): the Apostles ' gerunt curam | nascentis Ecclesiae '. The last six lines of the poem are no part of the original, but a liturgical addition: I have kept them, but in square brackets.

23 A hymn emanating, perhaps, from the school of St Victor; it is much in Adam's style. The earliest mention of the lines is in a 12th century MS. Trench calls it ' this sublime hymn '.

Julian 1217; Trench 77.

1 HOC VIDIT: the ref. is to 1 John 1^{1}.—7 PRIMITIVOS, the four rivers of Eden, prefiguring the four Evangelists. For the fantastic use of allegory in exegesis consult Farrar's Bampton Lectures on the *History of Interpretation* (1885). The medievalists often carried this method to extreme lengths. Selden, speaking with his usual masculine commonsense, has given us some telling remarks in the *Table Talk* (chap. v; ed. S. H. Reynolds) on ' allegorism '.—10 PROPINARE, properly=to drink to anyone's health; this passed into the sense of ' give ', ' offer ' as a drink, as in the anon. hymn: (Judaei) ' acetum et fel mysticum | propinant ante Dominum '. There is an ex. in Martial, 10, 49^{3}; *cf.* Vincent of Lerins' *Commonitorium* 7, ' haereseos venenum propinare aliis non extimescunt '.—12 Rev. 22^{11}.—13 John, the eagle of God, soars with steady eyes towards the Sun of Righteousness. *Cf.* Adam of St Victor (Sequence on John the Evangelist) ' contra veri solis lumen | visum cordis et acumen | figit velut aquila '. Augustine (*in evang.*

Joh. 3^{15}§^{1}) ' evangelista Johannes velut aquila volat altius caligi nemque terrae transcendit, et lucem veritatis firmioribus oculi intuetur '. For the eagle as the symbol of John, *cf.* Dante, *Paradiso* cant. 26.—17 SERAPHIM, here as genit. plur. The image is borrowed from Isaiah 6^{2}, where the Vulgate has ' duabus velabant faciem *Ejus* (viz., Dei). But that is not the meaning of the passage: the Seraph veiled *his own* face.—19 GYRO=circle. Here and in the next line the writer is speaking of the 24 elders grouped about the throne: Rev. 4^{4} 22-4 John, having heard the Trisagion in the heavenly courts ' stamped on money of our city ' the confession of the heavenly ones and so made it current coin on earth (so Trench).—28 IMPLENDA, the Apocalypse; IMPLETA, gospels.—31 Rev. 19^{11}.—34 AQUILAM EZECHIELIS: *cf.* Ezek. 1^{10}; Rev. 4^{7}.—37 ' O beloved evangelist, speak touching the Beloved, and tell the Bride, the Lamb's wife, what the Bridegroom is—God of God ' (*θεὸς ἐκ θεοῦ*).—40 The word, made flesh, became the food of mankind, as in heaven it is the bread of angels. This last notion is twisted out of a passage in the Psalms (78^{25}). Thomas Aquinas begins his eucharistic hymn with the words ' ecce panis angelorum | factus cibus viatorum '; and again in the *In festo Corporis Christi* he has ' panis angelicus fit panis hominum '. So in Dix's hymn (' Alleluia, sing to Jesus ') we find this idea duly imported. 42 DE: here (I suppose) *in honour of.*—44 *Cf.* John 13^{23}.—The inner heart of Christ was known in pre-eminent degree to the Disciple who leaned upon his breast.—RESERA, reveal.—46 PATRONUM, as in 22, 20, but in the present passage God the Father is indicated.

24 The author of this prized and familiar hymn cannot be traced. It is used in the Compline office, both in the Roman breviary and elsewhere. Dante refers to it in the eighth canto of the *Purgatorio*:

> ' *Te lucis ante* did devoutly rise
> From out his lips, and with such dulcet tone
> It bore me from myself in ecstasies '.
>
> Julian 1135; Raby 41.

3 SOLITA: in the Roman breviary ' pro Tua '—an emendation of Cassander.—4 PRAESUL=leader, protector, (post-class. in this sense). It is used elsewhere as =episcopus.—5, 6 *Cf.* Ken's hymn: ' Let no ill dreams disturb my rest | no Powers of darkness me molest '.—PHANTASMATA (*φαντάσματα*)=ghosts, apparitions, as in Pliny Ep. $7,^{21}$§^{1} Jerome, in his commentary on Jeremiah (95) speaks of sirens as ' monstra quaedam et daemonum phantasmata '. Augustine employed the word to denote a visual image formed by arbitrarily combining sense-impressions, in contrast to the simple memory image (*Confessions* 3^{6}; with Gibb and Montgomery's note).—7 COMPRIME: so in another Compline hymn (' Christe qui lux es ') we have *insidiantes reprime.*

ADDENDA

5 22 For TROPAEUM *cf.* the opening lines of a poem attributed to the Venerable Bede (672-735): ' salve tropaeum gloriae, | salve sanctum victoriae | signum '.

8 13-24 With this passage compare the poem *de passione Domini*, once attributed to Lactantius:

' Cerne manus clavis fixas tractosque lacertos
atque ingens lateris vulnus; cerne inde fluorem
sanguineum fossosque pedes artusque cruentos:
flecte genu lignumque crucis venerabile adora '.

Expressions implying an adoration of the cross are found both in early and medieval writers; thus: Orientius *de Trinitate*, ' aspice percussor, demens, venerabile lignum '; Commodianus *Instruct.* 32, 'cruciarium Domini si non adorasti, periisti '; Sedulius in the *Carmen Paschale*, ' neve quis ignoret speciem crucis esse colendam '.—15 FASCIA= swaddling-band: *cf.* Plaut. *Truc.* 5^{13} ' puero fasciis opus est, cunis, incunabulis '.—18 For the cross as altar (*ara*) *cf.* Adam of St Victor, ' o quam felix, quam praeclara | fuit haec salutis ara '.

9 The *Vexilla Regis* is quoted by Dante, *Inferno* xxxiv, the opening words of which are, by a grim irony, transferred to Dis (Lucifer).

12 2 CURIA: so in Adam of St Victor: ' o quam beata curia | quae curae prorsus nescia ' (with its obvious play on words).

16 27 TONANTI: similarly in Marbod's poem (*Deus homo*): ' non est miser homo tanti | ut respondeat Tonanti '.

APPENDICES

APPENDIX I: THE 'TE DEUM'

The following is the text of the *Te Deum*, the authorship of which is rather doubtful, but is now frequently ascribed to Niceta of Remesiana. That this celebrated 'hymn' originated in S. Gaul, in the school of St Lerins, is probable. Date: the 5th century. The reader is referred to the full discussion of the *Te Deum*, by J. Mearns, in Julian's *Dictionary of Hymnology*, 1119, 1547, and Dowden, *The Workmanship of the Prayer Book*, chap. vii. Compare, too, A. E. Burn, *Introduction to the Creeds*, chap. xi.

Te Deum laudamus, te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi caeli et universae potestates,
Tibi Cherubim et Seraphin incessabili voce proclamant
SANCTUS, SANCTUS, SANCTUS, *Dominus Deus sabaoth; Pleni sunt caeli et terra majestate gloriae tuae.*
Te gloriosus Apostolorum chorus,
Te prophetarum laudabilis numerus,
Te martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum unigenitum Filium,
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe, tu Patris sempiternus es Filius;
Tu ad liberandum suscepturus hominem non horruisti Virginis uterum;
Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum.
Tu, ad dexteram Dei sedens in gloria Patris, judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni;
Quos pretioso sanguine redemisti
Aeterna fac cum sanctis tuis in gloria munerari.
Salvum fac populum tuum, Domine, et benedic hereditati tuae,
Et rege eos et extolle illos usque in aeternum.
Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum et in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodire:
Miserere nostri, Domine, miserere nostri!
Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

NOTES

CANDIDATUS: hardly ' noble ' (as in P.B.V.) but *white-robed*, unless the word has a military reference=highly privileged (a Roman military term); *cf.* Revelation $7^{13\ 15}$. With SANCTUS etc., *cf.* Revelation, 4^{8}.

With this passage read Cyprian *de mortalitate*: ' illic Apostolorum gloriosus chorus; illic prophetarum exultantium numerus; illic martyrum innumerabilis populus ob certaminis et passionis victoriam coronatus '.

IMMENSAE: so in the ' Athanasian ' Creed: ' Immensus Pater, immensus Filius, immensus Spiritus sanctus ' (=beyond the comprehension of man).

TU AD LIBERANDUM etc. ' when thou wert about to take upon thee human nature (hominem=humanam naturam) with a view to deliver man'. So in the Nicene creed: ' Who for us men and our salvation came down from heaven and was incarnate '.

ACULEO=the sting or dart of death. *Cf.* 1 Cor. 15^{55-56}, and Milton *P.L.* xi, 491: ' And over them triumphant Death his dart | shook '.

MUNERARI=to be rewarded. There is another but less authoritative reading, ' numerari '(=to be numbered) and this was adopted by the compilers of our Prayer Book.

ISTO DIE=*this* day (as in P.B.V. rightly). Iste=hic is common enough in late Latin.

NON CONFUNDAR: the hymn ends in a tone of sure confidence: ' I shall not be confounded for ever '. This seems better than to take the words as precative: ' let me not be confounded for ever '.

It is a fair supposition that the *Te Deum* originally ended with verse 21, the last eight verses being in the nature of an appendix. The sudden change to the singular number in the final verse certainly does not fit in aptly with the rest of the hymn, and probably lacks authority. Phillimore quietly omits it.

APPENDIX II: 'JESU DULCIS MEMORIA'

As readers may like to have part, at least, of this most famous hymn to refer to, I give here a brief selection from its half century of stanzas. Beautiful as it undoubtedly is, as well as one of the most evangelical of all medieval hymns, it is a trifle monotonous: its very sweetness tends to cloy: hence little is lost by presenting it in an abbreviated form. Julian (*Dictionary of Hymnology*, 585) is disposed to ascribe the hymn, as is generally done, to Bernard of Clairvaux; but, if (as is asserted) it is discoverable in MSS as early as the 11th century, then Bernard's claim to authorship is disproved. The matter has not yet been settled: see an article in the *Church Quarterly* for April 1929. Translations, occasionally of the whole but more usually of part, of this hymn are numerous; the most familiar, and assuredly the best, is Caswall's (in his *Lyra Catholica*, 1849), which begins: 'Jesu, the very thought of thee | with sweetness fills the breast'. The opening stanza may be a recollection of Ecclesiasticus 24[20].

Jesu, dulcis memoria,
dans vera cordi gaudia,
sed super mel et omnia
ejus dulcis praesentia.

nil canitur suävius,
nil auditur jucundius,
nil cogitatur dulcius
quam Jesus Dei filius.

Jesu, spes poenitentibus,
quam pius es petentibus,
quam bonus te quaerentibus!
sed quid invenientibus?

Jesu, dulcedo cordium,
fons vivus, lumen mentium,
excedens omne gaudium
et omne desiderium.

nec lingua valet dicere
nec littera exprimere:
expertus potest credere
quam sit Jesum diligere.

sis, Jesu, nostrum gaudium
qui es futurus praemium;
sis nostra in te gloria
per cuncta semper saecula.

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